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Lasers and Multi-Screen Systems at CinemaCon

by James Hyder

In the past few months, I have seen laser projection systems from four manufacturers in six venues, as well as two new multi-screen projection systems. In this article, I'll share my perceptions and opinions of each of them.

So far, I have seen the new IMAX laser projection system in three of the first four theaters in which it has been installed to date. At **CinemaCon**, hosted by the **National Association of Theater Owners** in Las Vegas, I saw three other laser systems: **Lux** from **Xpand** and **Cinemeccanica**, **Barco**'s blue-laser phosphor system, and **Dolby Vision**, which is the first cinema system to offer high dynamic range (HDR).

Also demoed at CinemaCon were Barco's three-screen format, Escape (first shown at last year's CinemaCon) and ScreenX from South Korea's **CJ Group**, which projects images on the side walls of the theater.

Laser projection systems

The three laser systems shown at CinemaCon were all new, and two are available as retrofits to existing xenon-lamped DLP projectors. Lux is a six-primary (6P), single-projector system developed by Cyprus-based Xpand and Italian projector maker Cinemeccanica. It is available in five models with light levels ranging from 19,000 lumens up to 57,500 lumens. The retrofit light engine can be installed into any Series 2 DLP projector. According to product literature, the top-end system can provide 14fL in 3D on screens up to 164 feet (50 meters) wide. At CinemaCon it was shown in a meeting room on a screen about 20 feet (6 meters) wide.

Barco announced its line of 6P laser projectors in Las Vegas, ranging from 22,000 lumens to 60,000 lumens, and demonstrated a blue-laser phosphor system on a 25-foot (8-meter) screen in a hotel ballroom. As with the Lux system, Barco will offer a retrofit option for the blue-laser phosphor system into Series 2 DLP projectors. It did not show its flagship 6P laser system, which it demoed at last year's CinemaCon (*see Shorts, March-April 2014*).

Dolby Vision is the projection component of Dolby Cinema, a comprehensive theater environment including Dolby Atmos sound, digital entrance ways, and specially designed theater interiors to maximize comfort and enhance the viewing experience. Developed with **Christie**, Dolby Vision is an HDR projection system, consisting of two 4K 6P laser projectors with special technology to increase the contrast ratio well beyond the 2,000:1 of standard digital projectors.

Although Dolby representatives de-

*(see **LASERS** on page 6)*

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GSCA Film Expo, Cont'd

We conclude our coverage of the Giant Screen Cinema Association's Filmmakers' Symposium, held in Los Angeles in March, with reports on two of the panel discussions.

Mysteries of Programming

Diane Carlson of the **Pacific Science Center** in Seattle, WA, moderated a panel discussion about how theater managers make programming decisions. She recalled that in the early days of the GS industry, only one or two new films might be released in a year, which made programming a much simpler matter. Films were run as "A" features — the dominant film on the schedule — for six months, at which point a new film would be launched, and the previous film would be moved down to "B" status. Today, exhibitors have many more choices

Toby Winsett manages the IMAX digital theater at the **Denver Museum of Nature and Science**, which runs 53 screenings per week, and last year booked ten documentary titles, with between three and five on the schedule in any given week. They do not show any DMR films.

After seeing new films at a conference, he'll ask distributors to send him copies to screen in his theater. "It's amazing to me how different some of these films look at one of these conferences, and then you bring it into your home theater." The

*(see **GSCA** on page 9)*

Premiering This Month

Avengers: Age of Ultron
Tomorrowland
San Andreas
Robots 3D
Jurassic World 3D

See page 15.

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A Giant Leap Forward in Digital Projection

by Greg MacGillivray

Over the past ten years, as we filmmakers have studied the conversion of giant-screen theaters from film to digital projection, we hoped the day would come when a digital projection system could match the amazing images of the 15/70 film format on the giant screen.

In my view, that time has come. On April 28, I was in Seattle for the premiere of our newest film, ***Humpback Whales 3D***, in the **Pacific Science Center**'s newly renovated **Boeing IMAX Theater**, and I was absolutely blown away by the high quality of the new IMAX laser digital projection system. In my opinion, it surpasses the quality of 15/70 film projection, a feat that I, for one, felt was unachievable because 15/70 frames contain about 150 megapixels of information, about four to six times more detail than any conventional digital process. But by making bold changes in the way digital images are projected, **Imax Corporation** has achieved a huge leap in quality – in contrast, sharpness, and brightness. In my view, Imax has invented the best motion picture projector in 120 years of cinema, and I am thrilled.

It was a joy to watch the laser projection of *Humpback Whales 3D*. With enhanced contrast and whiter whites, the humpbacks come off the screen into your lap, and without any ghosting, which has long been the nemesis of 3D. We also had the thrill of watching an absolutely beautiful laser digital version of ***To Fly!***, a film we produced in 1976 and which still plays daily at the **Smithsonian Institution**. **David Keighley**'s masterful digital conversion breathed new life into the picture, and I saw detail and color range I hadn't seen in decades. My late partner, **Jim Freeman**, would be glowing with pride. Both films gave audience members that important "you are there" sense of reality so critical to the hyper-successful giant-screen experience, all on the tall, 1.43:1 screen.

Imax's unique engineering solution involved ridding the digital projector of the customary prism, which other digital projectors use, but which comes at a cost to sharpness and intra-frame contrast. In 1970, Imax's rolling-loop projector was revolutionary and represented a huge leap in quality. The new IMAX laser digital system is, in my opinion, another game changer: movie projection so real and beautiful that it will surely inspire a new generation of giant-screen fans.

This technological breakthrough means something else as well. As digital projection becomes more viable, so too does digital capture — an exciting prospect for filmmakers. When digital projection was still in its infancy, the quality of digital capture just wasn't there yet. It had a long way to go. But now, if done judiciously with an eye toward making the image quality of the finished film as high as possible, digital capture will expand our creative toolbox and allow us to create ever new and exciting cinematic experiences for giant-screen audiences.

Some will accuse me of being a cheerleader for Imax over other manufacturers. I would say that I am pro-quality. While our company has enjoyed a long history of working closely with Imax, our enthusiasm for their laser projection system is based solely on performance. We welcome competition in the industry and believe it is essential for the continued development of improved technology. Who knows from where the next great idea or the next great leap forward in quality will come? If another digital system comes along that is clearly superior, we will embrace the improved system as well.

And for those exhibitors who may be challenged by the price tag of these new systems, I would remind them that, as with all technological advances, increased competition means prices will go down over time, just as quality will continue to go up. There is no need to convert today or even tomorrow. Film will be around for at least four more years, so theater directors should feel comfortable taking their time. But for now we can celebrate what is clearly a monumental advance in the quality of digital projection. For filmmakers like me, that's what it's really all about: seeing our films reach their fullest creative potential so that audiences keep coming back for more.

Greg MacGillivray is president of MacGillivray Freeman Films and the Oscar-nominated director of more than 25 giant-screen films, including To Fly!*,* Everest*, and* Humpback Whales*.*

Corrections

In the March-April 2015 issue, the caption for the lower picture on page 4 says that the umbilical cable connecting the two IMAX laser projectors probably contains coolant. (Another IMAX laser system is shown on page 6 of this issue.) We have since learned that although the heavy tubes on the wall do transport coolant, the one between the projectors contains signal and other electronic cables.

Framing for the Giant Screen

by Sean Macleod Phillips

The following is adapted from Sean Phillips' presentation on the American Society of Cinematographers' panel at the GSCA's Filmmakers' Symposium in Los Angeles in March.

The giant-screen format is inherently immersive. It doesn't matter if it's on a dome or a giant 2D or 3D flat screen. At the end of the day, it is immersive and thus essentially a frameless format. So in the most basic way it's very different from a TV show, because TV shows and feature films are frame-based — you're very aware of a rectangle within which the image is composed.

When I was a kid I used to sit in the front of the theater and watch movies, and they strobed like crazy and were blurry, but I kind of liked it. It was immersive. As I got older I realized that it would be better if you could make things sharper. Later I discovered IMAX and realized that people had already solved that problem. In 1986, **Imax Corporation** came out with IMAX 3D, which I thought was just an incredibly stunning and magical format.

But in all its versions, the giant screen is inherently immersive. What that means is that it fills your peripheral vision. If you're watching and editing your film from far away — on a video monitor, for instance — you're making a really big mistake. You have to view your film in a screening room, at full resolution, and sit at the right distance, that is, close enough so the frame fills your peripheral vision, like in a GS theater. And if in those conditions your dailies look bad and out of focus, you've got a very serious problem.

You have to rethink just about everything you do when you start working on a GS film, specifically in terms of always selecting a format that can give you the greatest resolution for what you're shooting. Additionally, you have to throw out all the rules you learn in documentary filmmaking. The things that are standard in a regular documentary film really don't work well on the giant screen. Lots of talking heads, for instance. You can get away with short interviews, or use them as accent pieces, but their wholesale use, as you'd see in a typical documentary, really doesn't work. It's been proven over and over that audiences don't respond to it. You won't be able to sell a film that's filled with talking heads.

It's the same with archival footage. You have to be very clever when you use it in one of these films, and you can only do so much before audiences start to turn off and realize they're really not getting the experience that they paid for.

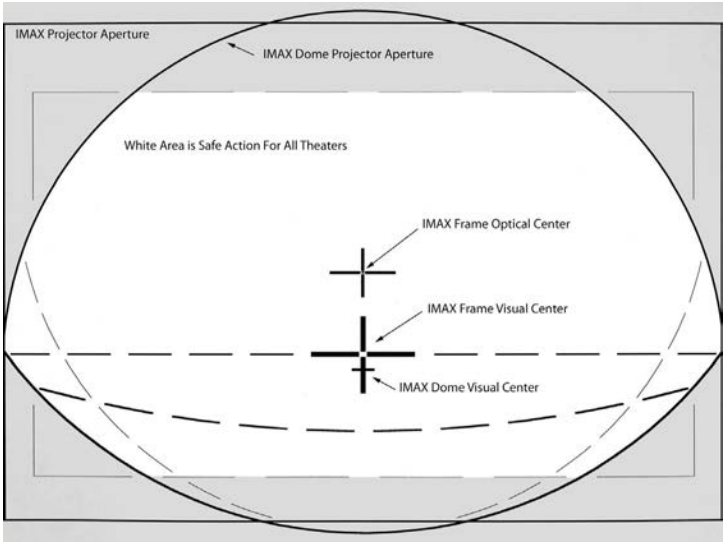

IMAX Projector Aperture
IMAX Dome Projector Aperture
White Area is Safe Action For All Theaters
IMAX Frame Optical Center
IMAX Frame Visual Center
IMAX Dome Visual Center

Figure 1

Courtesy of Sean Phillips

Framing for the giant screen

When you frame for a giant-screen film, Figure 1 shows the cameraman's POV. If you're looking through a camera, you should imagine this chart superimposed over the scene you're filming. The curved lines represent the screen perimeter in dome theaters, and they're really important to keep in mind. Notice that there's an inner white area, surrounded by a number of different gray areas and lines. Anything that's in those gray areas may not be visible in some theaters. If an important story point happens at the edge of the frame, or if there's an object flying through the frame that indicates where you're supposed to be in a scene, it would be missing in some of those theaters.

So the white inner area is the safe-action area for the giant screen. When you're shooting for a dome, or for a 3D or 2D flat screen, you know that it will be safe within those areas.

The second most important thing is the crosshairs. You'll notice there's a center crosshair that's at dead center of the frame, and there's another slightly below it. The one in the dead center of the frame is a highest point for framing areas of interest. For example, the eyes of an actor or an animal, anything that you're locking onto, shouldn't be above that center crosshair.

That's not to say that you shouldn't go above it sometimes, because it's a lot of fun to play with the format to get the audience looking high up, even in the domes. But as a regular course of action, when you're intercutting scenes together — for example, you've got scenes with people and/or animals — you have to be very careful not to violate that level, because you'll be out of the audience's general comfort area. So those are probably the most fundamental parts of this frame.

The dashed line is the horizon line in the standard giant-screen theater. Below that, the bent line is the horizon line for tilted dome theaters. It's where the horizon will appear in OMNIMAX theaters. You can see they're in two different places, so when shooting a film you have to compromise between those positions.

Multiple release formats

As always, there are a lot of compromises that we have to work out in order to make films sellable, and with more release formats it becomes more difficult all the

*(see **PHILLIPS** on page 14)*

Imax posts Q1 results

On April 30, **Imax Corporation** posted its financial results for the quarter ending March 31, 2015. The company reported a profit of $391,000 (nil per share) on revenues of $62.2 million, compared to a profit of $579,000 ($0.01 per share) on revenues of $48.2 million in the first quarter of 2014.

Imax signed deals for 20 new theaters in Q1, compared to 35 in the first quarter of 2014. It installed 11 new systems and upgraded two in the first three months of 2015, compared to eight new installs and two upgrades in the same period of 2014. The backlog as of March 31, 2015, was 403 theaters, of which 25 are upgrades; the backlog a year ago was 431, including 23 upgrades. The global total of IMAX theaters as of March 31, 2015, was 943, of which 820 are multiplex screens, up from totals of 840 and 707, respectively, a year earlier.

In a conference call with analysts, CEO **Richard Gelfond** described the April 1 opening of ***Furious 7*** at the **TCL Chinese Theatre** in Hollywood, the first premiere to use the new IMAX laser projection system. He also discussed a weekend-long private event the company hosted in San Francisco for CEOs of exhibition companies just before **CinemaCon** in Las Vegas in mid-April (*see CinemaCon article on page 1*). "We invited something like 35 of the largest exhibitors in the world, and put them together with different industry leaders, whether it's studio leaders or other industry leaders. We spent a weekend with them, not so much discussing IMAX, but discussing the future of the industry, things like alternative content, [and] the future of the blockbuster. And it's really become a very interesting, important forum for us, because not only are the topics interesting and not only do we learn a lot from each other, but we spend a lot of time networking with our top clients around the world and they spend time networking with each other." He contrasted that with CinemaCon, "where you just get half-hour meetings with senior executives of exhibition. You don't really get to sit down and have long chats."

Greg Foster, CEO of IMAX Entertainment, said that the company continues to work on exclusive IMAX release windows with studios and filmmakers, and that the laser system, its new 12-channel sound system, and the new digital camera Imax is developing with **Arri Group** (*see item below*) will all offer new opportunities for exclusive release options. "So the differentiation is as strong in IMAX as it's ever been."

Foster said that the company is holding its own filmmaker symposiums to introduce young directors to the unique aspects of making movies for IMAX theaters. "In that process, we met with young filmmakers like **Chris McQuarrie**, the director of ***Mission Impossible 5***. We've had conversations, for instance, with **James Wan**, who's the director of *Furious 7*, [and] who became a big supporter of IMAX." He added, "We have our [IMAX] theater at the **USC** film school that has also been an incubator for cultivating new talent."

In the week before the earnings report, Imax shares hit all-time highs, edging over the May 2011 peak of $37.21; in mid-May the price crossed $39.00. On May 28, Imax announced that its Imax China subsidiary had applied to make an initial public offering on the Hong Kong Stock Exchange. Twenty percent of Imax China is owned by two Chinese investment firms. This sent the stock to new heights, reaching $41.68 before dropping slightly to $40.37 as this issue went to press.

Imax's new theater deals

Imax Corporation has announced deals with six international exhibitors to open 15 new IMAX theaters in five countries. In the United Kingdom, **Empire Cinemas** will add three IMAX screens to the one it currently operates in its historic flagship cinema in London's Leicester Square. The new systems will be installed in existing theaters in Basildon, Hemel Hempstead, and Birmingham. Also in Britain, Imax signed a two-screen deal with **Vue International** to install IMAX screens in multiplexes in Leeds and Cheshire.

Middle-eastern chain **Vox Cinemas** signed a deal to install three theaters, one in Abu Dhabi, UAE; another in Beirut, Lebanon (the first in that country); and an IMAX laser system in Dubai, UAE.

In South Africa, **Ster-Kinekor** will add two more IMAX screens to the three it currently operates in Durban, Pretoria, and Cape Town, and another slated to open soon in Johannesburg. The newest screens will be installed in an existing location in Johannesburg, and in a new theater in Port Elizabeth.

Huayi Brothers Cinemas has signed its first theater deal with Imax, for three theaters to be built in Beijing, Wuhan, and Hefei, China. Imax and Huayi Brothers have partnered on eight Chinese-language IMAX DMR films since 2010. Also in China, the **Shanghai Film Corporation** will add two theaters in Shanghai and Beijing to the 23 it has already contracted to build with Imax, which will make the company the third-largest IMAX exhibitor in China.

Imax deals with Warner, Disney

Imax Corporation has announced separate long-term film deals with **Warner Bros. Pictures** and **Walt Disney Studios**. The agreement with Warner, Imax's longest DMR partner, provides that as many as 30 films through 2020 will be released to IMAX theaters, including a number of "tentpoles" from **DC Comics** franchises; 2016's ***Tarzan***, directed by **David Yates**; ***Knights of the Roundtable: King Arthur***, directed by **Guy Ritchie**; sequels to ***Godzilla*** and ***The LEGO Movie***; and others.

The Disney deal includes live-action and animated titles from the Disney, **Pixar**, **Marvel**, and **Lucasfilm** studios, including LucasFilm's ***Rogue One***, the 2016 standalone *Star Wars* film, and 2017's ***Star Wars: Episode VIII***; Marvel's ***Cap-***

tain America: Civil War (2016), ***Guardians of the Galaxy 2*** (2017), and ***Thor: Ragnarok*** (2017); Pixar's ***Finding Dory*** (2016) and ***Toy Story 4*** (2017); and Disney's ***The Finest Hours*** (2016), ***Jungle Book*** (2016), and sequels to ***Alice in Wonderland*** (2016) and ***Pirates of the Caribbean*** (2017).

Arri, Imax building digital camera

Imax Corporation and Germany's **Arri Group** are partnering to develop a 2D digital camera based on the Arri Alexa 65 platform. In addition to its 2D and 3D 15/65 cameras, Imax offers a 3D digital camera based on the older Vision Research Phantom 65 system (*see Shorts, Sept. 2014*).

According to **Brent Lang** in *Variety*, Imax has been choosy in giving filmmakers access to its cameras, "limiting their use to a few A-list names." The article quotes Imax's **Greg Foster** as saying, "In a very calculated way, we held back the supply, and that's increased demand in a way we haven't been able to satisfy." He added that a 2D digital camera was "where there was a gap, and now we're filling this gap in our arsenal."

The first film to use the new system will be **Marvel**'s ***Captain America: Civil War***, whose directors, **Anthony** and **Joe Russo**, plan to shoot about 15 minutes of the feature with it. It is set to open in May 2016.

Two other Marvel titles by the Russo brothers will become the first Hollywood features to be shot entirely with the Arri/IMAX cameras: ***Avengers: Infinity War***, Parts I and II, planned for 2018 and 2019. Foster told *Variety*, "The Russos are going to spend the next 15 months or so designing the *Avengers* films with these cameras in mind. They're not looking at this a week before they start filming, or only focusing on an important part of the film. This is something that's never happened before."

Barco's laser deals

Belgium's **Barco NV** has announced deals to install its laser-illuminated projectors in China, Texas, and Denmark.

China's **Eying 1958 Theater** in Chengdu has been upgraded to a Barco single-projector 6P laser system that is projecting onto a 36x65-foot (11x20-meter) screen, bringing the number of Barco laser systems in China to 11.

In Texas, **Santikos Theatres** will install an unspecified number of Barco laser projectors in its new **Casa Blanca Theatre** in San Antonio, set to open later this year.

The Whitaker Center for Science and the Arts, Harrisburg, PA.

The **Nordisk Film Biografer** theater in Copenhagen's Fields shopping center will put a Barco laser system in its premium large format auditorium in August.

Cineplex buys Quebec City IMAX

Cineplex Entertainment, Canada's largest theater chain, has bought the IMAX theater at **Les Galeries de la Capitale** in Quebec City, QC. The 344-seat IMAX theater had operated as a standalone theater since its opening in June 1995. After being closed for five months in 2005 following the bankruptcy of its former owner, it was bought by **Cinémax Quebec**, which restored it to economic success over the next ten years. Cinémax CEO **Charles Auger** says that at the end of April, the Quebec theater was the top IMAX box office performer in North America for ***Furious 7***, ahead of larger theaters (with higher ticket prices) in San Francisco, Los Angeles, New York, and Chicago. Cineplex took over operations as of May 1.

Auger tells *LF Examiner* that he will not stay with the theater under its new owners because he has become more and more involved with his newest business, Chocolats Favoris, a chocolatier he acquired two years ago. He says, "I am really proud of what I've built, but really sad to be leaving" the giant-screen business. He can be reached at charles.auger@chocolats-favoris.com.

Whitaker counters Imax suit

The **Whitaker Center for Science and the Arts** in Harrisburg, PA, has responded to the breach of contract lawsuit filed against it by **Imax Corporation** (*see The Biz, March-April 2015*), denying most of Imax's allegations and countering that it was Imax that breached the parties' contract for the 3D GT film projector installed in 1999. Whitaker removed the system last fall, replacing it with an NEC digital projector.

Whitaker claims that in 2004 it amended the lease agreement to add a quick turn reel unit (QTRU) and extended the contract's term with the understanding that doing so would allow it to show DMR films through 2019. The counterclaim asserts that "soon after the parties executed the Amendment, however, IMAX announced its introduction of a new technology named the 'Xenon Digital Projector' which rendered the QTRU unsuitable for its intended purpose." The filing claims that Imax knew, or should have known, that the QTRU would soon become obsolete and that the company breached the contract "by providing equipment that can no longer play Hollywood movies."

In its answer, Imax denied all of Whita-

Lasers and Multi-Screen Systems at CinemaCon

*(from **LASERS** on page 1)*

clined to comment on how this is achieved, a 2013 patent application by Christie (see tinyurl.com/HDRpatent) describes a two-stage system that modulates the brightness of various zones of the image before the light is sent to the DLP chips, essentially multiplying the dynamic range of the imaging devices used at each stage. In other words, a two-stage system, each with a 1,000:1 ratio, could have a theoretical output ratio of 1,000,000:1. A similar technique is used in some high-end flat panel displays.

Imax Corporation sent a number of representatives to CinemaCon, but did not have a booth or other formal presence, choosing instead to host a private, invitation-only event in San Francisco the weekend before (*see The Biz, page 4*). However, a few days after CinemaCon, the **Society of Motion Picture and Television Engineers** hosted a presentation on the IMAX laser system by Imax's chief quality officer, **David Keighley**, at the **TCL Chinese Theatre** in Hollywood. Keighley showed the trailer for **Stephen Low**'s ***Rocky Mountain Express***, shot on 15/70 film and scanned at 8K. He also showed a trailer for **Disney**'s ***Tomorrowland***, captured digitally with **Sony** F65 cameras. He concluded with a demo of the new IMAX 12-channel immersive sound system, compiled by sound designer **Cory Mandel** of **Technicolor Creative Services** in Toronto.

Keighley said that although the resolution of the 15/70 film frame is theoretically equivalent to a digital image with 12Kx18K pixels, the IMAX laser system, with two 4K projectors, looks as good as film in many respects, and is better in terms of contrast, particularly intra-frame contrast. First-gen, xenon-based IMAX digital systems have a contrast ratio of 2,500:1, and provide 22 foot-Lamberts of luminance in 2D. The 2D output of the laser system is also 22 fL, but Keighley declined to cite its contrast ratio or its 3D light levels.

My perspective

At CinemaCon I saw all of **Pixar**'s next animated feature, ***Inside Out***, in Dolby Vision. Immediately before the IMAX laser demo at the TCL Chinese, I watched a public screening of ***The Water Diviner***, and after the demo I watched about 20 minutes of ***Furious 7***. Then, by happenstance, in the next two weeks I was able to visit the **Pacific Science Center** in Seattle, WA, and the **Smithsonian**'s **Udvar-Hazy Center** outside Washington, DC, the first two museum IMAX theaters to get the system. At those theaters, I attended public screenings of ***Avengers: Age of Ultron***. Unfortunately, the only footage I have seen that originated on 15/70 film was the trailer for *Rocky Mountain Express* at the SMPTE event in Hollywood.

Projectionist Jenn Bentz with the IMAX laser system in the Boeing IMAX Theatre.

So, all in all, I have seen brief ballroom demos of two laser systems, one 6P (Lux), one blue-laser (Barco); one feature in Dolby Vision on a large, but not giant, screen; and two and a half features (I left one screening of *Avengers* after about an hour) on IMAX laser in three giant-screen theaters. Only Dolby Vision and Imax offered (brief and rudimentary) test images, in addition to clips or trailers from Hollywood features.

With one exception (the Dolby Vision demo, described below), there were no side-by-side or A/B comparisons of different systems, and I did not make measurements of any kind. So my perceptions are not only subjective, but also based on viewings spread out over several weeks, not counting the laser demos I saw at the 2014 CinemaCon and **GSCA** conferences (*see Oct.-Nov. 2014*).

As anyone who has seen any laser projector demoed on a giant screen knows, there is no doubt that all of the currently available 6P systems provide images that match or exceed the quality of 15/70 film in most respects. (There is still some debate about whether 4K projectors can fully match the resolution of film.) Personally, without side-by-side tests, I found it difficult distinguish between the Christie and Barco systems demoed last year; the IMAX laser system appears to be every bit as good as both of them. All have excellent light output, resolution, and contrast. None has any noticeable speckle (an artifact inherent to laser light sources). All present bright and clear 3D images, a prime advantage of lasers.

Everyone I know who has seen the IMAX laser system, including **Greg MacGillivray** elsewhere in this issue (*see page 2*), has raved about its quality, and used terms like "game changer." I have heard such positive comments from at least half a dozen people, most of whom attended Imax's demo in Toronto in January (*see The Biz, February 2015*).

In my opinion, the currently available laser systems from Imax, Christie, and Barco (the only brands demoed on giant screens to date) all produce excellent images, with brightness and contrast levels ex-

ceeding comparable xenon-lamped projectors. In the absence of independent tests that could provide objective and measureable specifications, or public side-by-side or A/B comparisons, I feel that the differences between these three are relatively small.

A significant advantage of the IMAX laser is that it is the only system capable of projecting at the same 1.43:1 aspect ratio as 15/70 film; the others have the native 1.9:1 ratio of the DLP chips. This means that IMAX film theaters that switch to IMAX laser will be able to fill the full height of their screens when showing films released in 1.43. Although relatively few Hollywood films will offer that feature, older 15/70 films that are converted to digital will, and new releases from GS-industry producers might.

However, some potential IMAX customers may find the advantage of the tall aspect ratio offset by the higher cost of Imax's lease terms and mandatory service contracts, and the fact that it is not an open system. As with the first-gen IMAX digital system, Imax Corp. will determine which films are made available in its proprietary laser digital format, and producers who wish to book their films in IMAX laser theaters will have to pay Imax to convert them.

Theaters that opt for non-IMAX laser systems will own them outright, probably at a lower initial cost than IMAX laser, and will be able to show any film from any producer/distributor they choose, except, or course, Imax Corporation, which has never released its original productions to non-IMAX theaters.

Dolby Vision

Observant readers will have noticed that I did not mention Dolby Vision in the preceding section. In short, it is by far the most impressive laser system I have seen to date. At CinemaCon, Dolby VP **Doug Darrow** demonstrated its HDR capabilities on a 50-foot (15-meter) screen set up in the Colosseum, a 4,300-seat auditorium in **Caesar's Palace**. (I made a point of sitting quite close to the screen.) He started by using a conventional 4K DLP projector to display an image consisting of a white circle on a black background. The "black" was noticeably gray.

He then projected the same image through the Dolby Vision projectors: the black was truly back, indistinguishable from the black of the screen when the projector was off. And the white circle was almost blindingly white. This simple demonstration evoked gasps and spontaneous applause from the multiplex exhibitors in the theater.

According to Dolby, the system's luminance is an astonishing 31 fL for 2D and 14 fL for 3D, and its contrast ratio is 1,000,000:1, about 500 times greater than other laser or xenon systems.

It is hard to describe the improvement that the higher contrast ratio yields, but it is dramatic. Unlike the slight and subtle differences you might detect (or imagine you have detected) when seeing several different laser projectors over the course of a few days, Dolby Vision stood out as unquestionably better. The system's dynamic range was simply breathtaking, yielding stunningly gorgeous images.

Darrow said, "I believe this category of technology — high dynamic range — is a breakthrough technology for the industry, and we're going to see filmmakers push this in ways we never thought imaginable. We're able to represent images now on the big screen like we never thought possible. And that's really exciting."

Although the screen at CinemaCon was small by GS standards, **Stuart Bowling**, Dolby's director of content and creative relations, tells *LF Examiner* that filling screens "up to 80 feet [24 meters]...and likely larger" is entirely possible. "We're using dual projectors, and to a degree it's a question of simply adding more laser light modules where needed."

Dolby currently has a deal with **AMC Theatres** to outfit up to 100 of the chain's AMC Prime locations with Dolby Vision as part of the whole Dolby Cinema premium experience, which includes Dolby Atmos sound, reclining chairs, and a full redesign of the theater, inside and out. (To obtain the full benefit of the HDR system, theater interiors must be reworked to lower ambient light levels as much as possible.) The first four sites opened in May in Los Angeles, Houston, Atlanta, and AMC's home town, Kansas City, and the deal extends through 2020. It is reportedly not exclusive.

Of course, taking full advantage of the system's HDR capabilities requires that films be mastered, and ideally, shot, with HDR in mind. So far, Dolby Vision editions of ***Tomorrowland***, *Outside In*, and ***The Jungle Book*** (2016) have been announced.

Bowling attended the **Giant Screen Cinema Association**'s conference in Toronto last fall, and in my conversation with him at CinemaCon seemed well aware of the potential market the GS industry's 200 theaters offer. In a separate discussion at CinemaCon, **Don Shaw**, Christie's senior director of entertainment products, told me that he sees Dolby Vision as an "IMAX killer," asserting that the IMAX laser system can't compete with Dolby Vision on contrast ratio.

Shaw also said that, separately from its partnership with Dolby, Christie is working on a laser system for dome theaters.

I hope to see more of Dolby Vision in the near future, but based on my experience at CinemaCon, I strongly recommend that GS theaters planning to upgrade to laser projection make every effort to see Dolby Vision and include it in their deliberations.

I also urge the GS industry to arrange an open demo of Dolby Vision, featuring clips from 15/70 films mastered for the format, as soon as possible.

Multi-screen systems

We have previously reported on CJ Group's ScreenX (*see The Biz, Oct.-Nov. 2013*), as well as Barco's Escape, which we saw for the first time at CinemaCon 2014 (*see Shorts, March-April 2014*). Both were showcased at CinemaCon this year, the former in a converted auditorium in an AMC multiplex near the Las Vegas Strip, the latter in a large ballroom in Caesar's Palace.

ScreenX was introduced in late 2013, and to date has been installed in 75 theaters in South Korea, with plans to expand into China and the U.S. The system en-

*(see **LASERS** on page 8)*

*(from **LASERS** on page 7)*

tails outfitting the side walls of the theater with a neutral gray treatment and installing small digital projectors along the ceiling that project to the opposite wall. The system at CinemaCon used 12 additional projectors, smaller and with lower resolution than the main screen's projector.

In contrast, Barco's Escape uses three identical, full-resolution digital cinema projectors to illuminate three standard cinema screens of equal size. At the CinemaCon demo, they were each 30 feet (9 meters) wide.

As we in the GS industry well know, the challenge for any non-standard format is finding suitable content. Barco and ScreenX both say they plan to work with filmmakers to incorporate their technologies into major releases, and in Las Vegas each showed alternative content made specifically for its respective system: Barco featured an outdoor concert by Tony Bennett and Lady Gaga, and ScreenX had footage from *Odysseo*, a live show featuring a "marriage of equestrian arts, stage arts and high-tech theatrical effects."

Barco's three-screen Escape system as demonstrated in a ballroom at CinemaCon.

No feature films have been produced using either format to date, although both have been used to expand existing movies with frame extensions after the fact. Last fall, Barco released an Escape edition of **Twentieth Century Fox**'s *The Maze Runner* that featured seven minutes of three-screen footage, and played in five Cinemark theaters in the U.S. and two Kinepolis screens in Belgium. The next film in the series, due out in September, will have 20 minutes of Escape.

Barco has a five-year, multi-film agreement for Escape editions of future titles. In April, **Jerry Bruckheimer Productions** signed a deal to make a movie for the format, as did two other producers, **Barry Films**, which will release a horror film to be produced by rock star **Slash**, and **Posse Films**, which is making a NASCAR documentary.

My view

Although I can imagine the founders of Imax Corporation (which was, after all, originally called Multi-Screen Corporation) disagreeing with me, I am simply not impressed with either of these systems. Despite claims that they are more immersive and make you feel like you are in the picture, I feel, on the contrary, that they constantly remind you that you are in a theater. In this way, they are similar to badly done 3D.

To be fair, I haven't seen a film made specifically for either format by a filmmaker as talented as **Graeme Ferguson** or **Roman Kroitor**, but what I have seen has seemed primarily intended to overwhelm rather than entertain.

At the risk of appearing to be an old curmudgeon ("too late!" many will say), perhaps these are experiences for the same young people who like watching DMR films from the front row of an IMAX theater. Bigger, faster, louder, more, more, more. Never mind that you can't take it all in at once. Never mind that the people making films for these media will probably be blissfully ignorant of the nearly 50 years of lessons that the GS industry has learned about making immersive experiences. They will frame too close, cut too fast, use cameras that aren't sharp enough, among other sins. All of these problems were on display in the demos at CinemaCon.

The multiplex industry doesn't seem to realize that there already are two highly effective immersive cinema experiences available to them: true giant screens and fulldomes. Giant-screen theaters and planetariums, the predecessors to digital fulldomes, grew slowly and were nurtured mostly by non-profit institutions that learned over decades how to use them to their best advantage, even if they didn't turn an immediate profit. (Of course, eventually GS theaters did become cash cows for their host museums.)

But conventional cinema operators decided more than a decade ago that they didn't want to spend the big bucks needed for true giant-screen IMAX theaters. Escape and ScreenX offer "immersive" in a standard multiplex auditorium at a small fraction of the cost of a real giant screen.

Will they succeed?

Both will have to overcome the classic chicken-or-egg challenge. How can you build theaters if you don't have films to show in them? How can you make films if you don't have theaters in which to show them? The manufacturers, exhibitors, and producers all have to make investments and commitments in the hope that they will eventually pay off. It takes courage and patience. If any one of them blinks, the others are out of luck.

This assumes that the experience will be popular with audiences, and that enough people will be willing to pay a premium of several dollars per ticket for a multi-screen presentation that, in the beginning at least, will only last for a few minutes, not the entire length of the film. Will audiences feel they've gotten what they paid for?

The history of cinema is littered with the corpses of "revolutionary" new formats and experiences that were introduced with great fanfare, but never caught on. Only a handful, including sound, color film, wide screen, and yes, giant screens, have shown staying power. Are Escape or ScreenX set to join them?

Frankly, I'm not holding my breath.

GSCA Filmmakers' Symposium Cont'd

*(from **GSCA** on page 1)*

museum's selection committee — including representatives from the marketing, development, and curatorial departments — will view the film and discuss its appropriateness. Films under consideration are sometimes screened for the public, to get their views. The committee ranks the films, and then he and the marketing director make the final decisions.

Films that are accompanied by related traveling exhibits are usually "no-brainers," because "history shows us that if you run a film that goes along with the exhibit, it's going to do well."

Zarth Bertsch oversees the **Smithsonian Institution**'s three IMAX theaters in or near Washington, DC, each in a different museum with its own administration, curatorial staff, and procedures. Selecting films for them is "quite a process," because scientific disagreements between a film's science advisors and the Smithsonian's scientists may keep the latter from recommending the film. But Bertsch explained that one way filmmakers can help is to provide a copy of the script as early as possible. This way, "we can help clear any barriers that may become locked once the script is locked and the narration is recorded."

The Smithsonian theaters only show DMR films after 4:00 pm, unless they are mission related, as was the case with ***Star Trek*** and ***Interstellar*** at the National Air and Space Museum's theaters. For the opening of *Interstellar*, the **Udvar-Hazy Center** at Dulles Airport in Virginia was able to obtain a full-size spacecraft that was used in the filming as a temporary exhibit.

Bertsch explained that his biggest mandate is "to generate those precious unrestricted dollars that museums need," which led him to select ***Watermelon Magic*** for the **National Museum of Natural History**. Although it doesn't have a great deal of scientific content, "there hasn't been a lot of programming...for small children and their families. That was a commercial decision for us."

Andy Zakrajsek is director of guest operations at **COSI Columbus**, which has a 375-seat National Geographic Giant Screen Theater with **Christie** 4K 3D projection. Eighty percent of COSI's members have children under 12 years old, which affects programming for the theater. The theater launches four films a year on average, mostly 3D, with two on the schedule at any given time.

When COSI opened its new building in 1999, it brought the electro-mechanical planetarium instrument from the original building, but the planetarium was closed for financial reasons in 2004. Late last year, it reopened with a new **Evans & Sutherland** fulldome system, and the staff is still experimenting with how best to program the two digital theaters. Currently shows in the dome are aimed at little kids and their families — ***One World, One Sky: Big Bird's Adventure*** is doing well — and space-themed shows, including star shows with live presenters.

As in Denver, new films presented at conferences are discussed by the selection committee, and test screenings and title tests are held with staff and the public. The final decision is made by a committee consisting of the heads of various museum departments.

Tim Hazlehurst is vice president of operations at **Marbles Kids Museum in** Raleigh, NC, which has a14-year-old IMAX theater that converted to IMAX digital in 2011. The theater relies fairly heavily on DMR films, which was the impetus for the digital conversion. Because its target audience ranges in age from 0 to 10 years, the museum has developed "learning lab" programs to accompany the non-fiction films it books, which increase the perceived value of a field trip. The program won an award from the GSCA.

Programming is not mysterious, Hazlehurst said. As with other museums, the film selection team includes staffers from the marketing, guest services, operations, and education departments. "We also look at tons and tons of data on a regular basis," examining weekly attendance reports, and conducting frequent topic and title tests. He joked, "then at the end of the day, we throw a few darts at the board and pick the films we're going to screen." Although he previously booked films a year or more in advance, with so many new films coming out, "now we're programming a lot closer in."

Although one would not expect a children's museum to book an R-rated film, public demand for the special release of ***Game of Thrones*** in January led him to run it for a week, although only in the evenings. He has not run other R films because most features require daytime screenings, which would not be compatible with the museum's family-friendly outlook.

Paul Wild is director of **IMAX Victoria**, a 400-seat IMAX 2D GT theater located in the **Royal British Columbia Museum** in Canada The theater is owned and operated by **Destination Cinema, Inc**. The theater's annual attendance — split between locals and tourists — is about 350,000, in a metro market of about 325,000. About 19,000 local residents have signed up for the theater's annual pass, which is separate from museum membership and provides unlimited entrance to 45-minute 2D films and reduced admission to all others, as well as other benefits. The preferences of this dedicated group of IMAX customers is a prime factor in making bookings decisions.

The theater added IMAX digital to its 15/70 film projector last year, which allowed Wild to significantly expand its programming, including second-run DMR films. But because of the time required to calibrate the digital system, they show only 2D film prints during the day, and switch to digital in the evenings. Holding on to the film system allows him to program older titles that haven't been converted to digital.

Wild prefers to book "the strong documentaries that are being released in that particular year and try to pace them out. My preference is not to put two strong titles back to back." He then fills in the gaps with "B" films. He also varies subject matter over time. "I know its not scientific; it's gut. You have to know your audience, your local market. It's a lot by feel; it's a bit of an art."

Carlson oversees two IMAX theaters,

*(see **GSCA** on page 10)*

The programming panel. L to r: Tim Hazlehurst, Zarth Bertsch, Paul Wild, Andy Zakrajsek, Toby Winsett.

*(from **GSCA** on page 9)*

the original, smaller **PACCAR IMAX Theatre**, which, like Victoria, has a GT film projector and an IMAX digital system; and the newer **Boeing IMAX Theatre**, which was in the process of switching from 15/70 3D to the next-gen IMAX laser system while the symposium was under way. *(See also the article on page 1.)* It opened with the new system on May 1.

She said she has several "guiding principles" for films she considers: "Is it a true giant-screen experience? Will it generate revenue...in the short and the long term?" And finally, "Will people want to come back to the theater because of the film they saw? If we have a film that is weak, and is not maximizing the giant-screen experience, they may not return." PSC was the first theater to sign up for **Stephen Low**'s ***Beavers*** in 1988, and showed it as recently as last year, indicating the evergreen nature of many GS films.

Carlson has been willing to take risks when booking, also being one of the first to sign 1991's ***Rolling Stones At the Max***, the only film for which she sought approval from her board of directors. They worried that the audience might tear the theater apart, a fear which proved unfounded. "The audience was slightly older and not as enthusiastic as they thought it might be." She was also an early adopter of Hollywood features, starting with ***Fantasia/2000***, a risk that has generally paid off. ***Dhoom 3***, the first Bollywood film in IMAX, was very well received by Seattle's significant Indian community, and helped to diversify the museum's visitor base.

Storytelling: The Art of the GS

Daniel Ferguson, director of 2013's ***Jerusalem***, moderated "Storytelling: The Art of the Giant Screen," in which filmmakers presented clips from their films in the IMAX theater, and described the how they used the GS medium to tell their stories. Before the conference, he polled GSCA members to ask about their favorite examples of storytelling on the giant screen. The panel was selected from among the filmmakers named in that survey.

Since 1984, **Stephen Judson** has written, edited, produced, and/or directed 23 giant screen films for **MacGillivray Freeman Films**, including ***Everest*** (1998), ***Journey to the South Pacific***, and this year's ***Humpback Whales***. He showed a clip from *Everest* that included the emotional reactions of the film's principal figures, **Ed Viesturs** and **Arceli Segarra**, to the climbing season's eight fatalities.

Judson said that making a film involves weaving a number of threads — picture, music, script — into a whole that "takes the audience on a ride. If any one element becomes too dominant, it's hard to keep the emotion going." In part because of the tragedy, Judson didn't have as much footage of key scenes as he would have liked, which presented serious challenges to editing the film. "One of the key moments for me was when I decided to embrace that. [I thought,] 'Well, it can be a poetic scene. It doesn't have to be as literal as most documentary scenes.' It was at that point that I felt I was able to go forward."

He also had to sacrifice the story of expedition leader **Scott Fisher**'s death. "I wanted to keep him in the story, but every time I told it, it was too complicated. We had all these people the audience had never met; to include one more and suddenly drop him into the story — we didn't have any images [of him] — it didn't work. To abandon him was a painful part of making a sequence that actually works."

On the topic of how many characters to present in a GS documentary, Judson recalled that in ***Coral Reef Adventure***, although underwater filmmaking team **Howard** and **Michele Hall** were the primary figures, there were six other named people in the film. "The solution was to make the other people just guides. You don't know anything about them, they're just there to provide information."

Ferguson asked about audience testing rough cut versions. Judson said that audiences can identify problem spots even if they don't know exactly what's wrong. "When they say, 'This is what we don't like,' it may actually be something else that's bugging them. Maybe the setup was wrong, so the whole thing doesn't work. But they are guiding you."

Fotokem's **Andrew Oran** introduced a 10-minute clip from 2001's ***Ocean Men***, directed by **Bob Talbot**, and featuring the stories of two freedivers, **Pipin Ferreras** and **Umberto Pelizzari**. Oran, who had helped with post-production of the film,

Average Shot Lengths of Various GS Films

	shots	min	avg length (secs)
Jerusalem	158	45	17.1
Bugs	159	40	15.1
Ocean Men	173	40	13.9
To Fly!	120	27	13.5
Flight of the Butterflies	209	44	12.6
Sea Rex	200	42	12.6
Everest	212	44	12.5
D-Day	290	44	9.1
Coral Reef Adventure	331	45	8.2

and called it one of his favorites, pointed out that the average length of the shots in the clip was just under one minute. "These [long] shots achieve some critical objectives: they use the format to convey visually the depth to which these men dive, the isolation that their training and their profession encompasses, what it might feel like to hold your breath underwater for minutes at a time, and the affinity that the divers acquire on the way with their ocean friends," i.e., the sharks and dolphins in the areas in which they dive.

Ferguson extended Oran's point about the long shots common to GS films by listing the total number of shots in various classic films (*see box on the bottom of the opposite page*). "It's amazing in terms of the economy of the shot, and knowing that every shot counts. So much information is packed in every frame."

Talbot recalled that he starting shooting without a script, and on an early shoot, after Pipin had passed out during a dive attempt, he asked producer **Almut Saygin**, who had brought him the project, to "tell me their stories." She had thoroughly researched the divers, and as she recounted their lives, "in that afternoon, pretty much all the shots in the film came together. It was a matter of having images click in my head as certain story points came up."

Talbot explained that he loved using long shots in GS films because they add to the reality of the experience and are perfectly suited to freediving, "because it's all about the guys holding their breath. As soon as you cut, you're bounced out of that scene." Long shots are challenging because a slight mistake at any point can ruin a take, and require reloading the camera and resetting the whole scene.

Talbot said that helicopter pilots he had worked with previously rarely did exactly what he wanted, but not so with veteran pilot **Fred North**. In their first rehearsal flight, Talbot asked if they could fly a little closer to the rock on which Pelizzari was sitting. "He said, 'Oh, you mean like this?' And I was literally lifting my feet. 'That's really good. That'll do.'" North was so good that Talbot chose to shoot with a wider 30mm lens, instead of the usual 40mm. "My camera technician, **Wayne Baker**, was literally screaming at me, 'You're out of your mind. Nobody does

*(see **GSCA** on page 14)*

Viewer Survey Results from GSCA's Image Capture Tests

by Gord Harris

At the **Giant Screen Cinema Association**'s Filmmakers' Symposium in March (summarized in my article in the March-April issue of *LF Examiner*), I described four options for digital capture that address the mismatch between common digital cameras and the giant-screen 1.33:1 aspect ratio. The screening took place in the **AMC Universal CityWalk IMAX Theater** in Los Angeles.

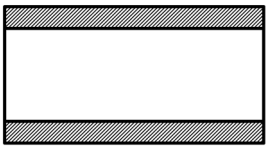
I shot three of the options at my workplace, **Christie**'s plant in Kitchener, ON, Canada, using a Red Epic Dragon camera with a 6144x3169-pixel array on a 19 Mpixel sensor. Some anamorphic lens shots (Option 3) were shot in California by **Tim Sassoon** of **Sassoon Film Design** on a different Red Epic Dragon. All of the digital shots were film recorded out at 5464x4096 pixels.

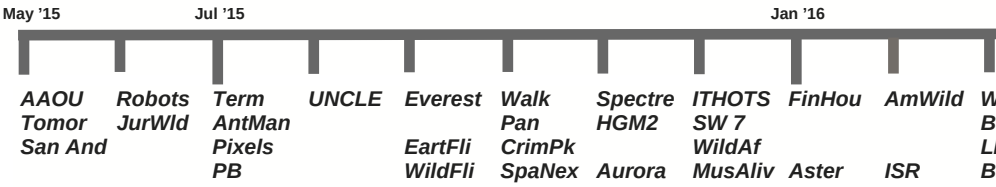
In the symposium session, attendees were given an audience survey that allowed them to rank the image quality of the four options on a scale of 1 to 10, where 1=poor and 10=excellent. The reference film representing a 10 on that scale was a 15/70 contact print from original 15/65 camera negative.

Twenty-nine filmmakers handed in surveys at the end of the session. About half of them had over ten years of giant-screen experience; five had more than 20 years. Many had seen more than 21 giant-screen films.

The four options and their average viewer ratings are summarized below. Option 4 won the shootout. Options 1 and 2 are so-so, even though option 2 is the one most often used by GS filmmakers today.

Our conclusion is that at present multiple cameras (or sensors) are required to get an experience as good as, or better than, shooting on 15/65 film, due to Nyquist theorem limits. We hope the market will address the need for higher-resolution cameras for giant screens in future.

Option	Description	Pixels		Survey Rating
1	Center cut blown up, with sides of camera sensor cut off	~4528x3160 pixel capture		4.69
2	Letterbox filling screen width, black bars top and bottom	6144x3160 capture		5.83
3	Shoot with anamorphic lenses, stretch to fill height of 1.33 frame	6144x3160 anamorphic capture		7.17
4	1x3 portrait multi-camera, warped and blended to 1.33 frame	~8968x6144 pixels after seaming		9.28



All films are 3D unless noted, underlined titles are 2D

* New listing.

Updated information is printed in **bold**.

Unless noted, all films run about 40 minutes.

Some titles with limited release territories are not listed.

Terminator Genisys
Paramount Pictures; distributor: Paramount Pictures; director: Alan Taylor. Cast: Emilia Clarke, Jai Courtney, Arnold Schwarzenegger, Matt Smith, Jason Clarke, J.K. Simmons. Release: July 1. DMR.

Ant-Man
Marvel Studios; distributor: Walt Disney Pictures; director: Peyton Reed. Cast: Evangeline Lilly, Hayley Atwell, Paul Rudd, Judy Greer, Corey Stoll, Michael Douglas, Bobby Cannavale, Wood Harris. Release: July 17. DMR.

Pixels *
Aliens misinterpret video feeds of classic arcade games as a declaration of war and attack the Earth in the form of the video games
Columbia Pictures; distributor: Sony Pictures Releasing; director: Chris Columbus. Cast: Peter Dinklage, Adam Sandler, Michelle Monaghan, Sean Bean, Josh Gad, Kevin James, Lainie Kazan, Jane Krakowski. Release: July 24. DMR.

Point Break
Warner Bros. Pictures; distributor: Warner Bros.; director: Ericson Core. Cast: Teresa Palmer, Luke Bracey, Ray Winstone, Édgar Ramírez, Numan Acar, Delroy Lindo, Tobias Santelmann. Release: July 31. DMR.

The Man From U.N.C.L.E.
Warner Bros. Pictures; distributor: Warner Bros.; director: Guy Ritchie. Cast: Henry Cavill, Alicia Vikander, Hugh Grant, Armie Hammer, Jared Harris. Release: Aug. 14. DMR.

Everest
Universal Pictures; distributor: Universal Pictures; director: Baltasar Kormákur. Cast: Jake Gyllenhaal, Keira Knightley, Robin Wright, Josh Brolin, Sam Worthington, Emily Watson. Release: Sept. 18. DMR.

Earthflight 3D
BBC Earth; distributor: Giant Screen Films; director, producer: John Downer; executive producers: John Downer, Neil Nightingale. Release: September.
– In post-production.

Wild Flight 3D
Colossus Productions, Atlantic Productions; distributor: Atlantic Productions; director: David Lee; producer: Anthony Geffen; writer: David Attenborough; DPs: Paul Williams, Peter Parks, Chris Parks; executive producer: Anthony Geffen. Release: Fall.
– Principal photography is complete. Post-production is under way.

The Walk
Sony Pictures Entertainment; distributor: Sony Pictures Releasing; director: Robert Zemeckis. Cast: Joseph Gordon-Levitt, Ben Kingsley, Charlotte Le Bon, James Badge Dale, Ben Schwartz. 2D. Release: Oct. 2. DMR.

Pan *
A new take on the origin story of Peter Pan.
Warner Bros. Pictures; distributor: Warner Bros.; director: Joe Wright. Cast: Rooney Mara, Hugh Jackman, Garrett Hedlund, Amanda Seyfried. Release: Feb. 6. DMR. Release: Oct. 9. DMR.

Crimson Peak
Legendary Pictures; distributor: Universal Pictures; director: Guillermo del Toro. Cast: Charlie Hunnam, Jessica Chastain, Tom Hiddleston, Mia Wasikowska, Doug Jones, Jim Beaver. 2D. Release: Oct. 16. DMR.

Space Next 3D
Afterglow Studios; distributor: TBD; director, producer: Luke Ployhar; script: Scott Pearson. Release: Fall.

Spectre
MGM; distributor: Columbia Pictures; director: Sam Mendes. Cast: Dave Bautista, Ralph Fiennes, Daniel Craig, Monica Bellucci, Christoph Waltz, Léa Seydoux. Release: Nov. 6. DMR.

The Hunger Games: Mockingjay Part 2
Lionsgate; distributor: Lionsgate; director: Francis Lawrence. Cast: Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth, Woody Harrelson, Elizabeth Banks, Julianne Moore, Philip Seymour Hoffman, Jeffrey Wright, Stanley Tucci, Donald Sutherland, Toby Jones. Release: Nov. 20. DMR.

In the Heart of the Sea
Warner Bros. Pictures; distributor: Warner Bros.; director: Ron Howard. Cast: Chris Hemsworth, Cillian Murphy, Charlotte Riley, Ben Whishaw, Brendan Gleeson, Benjamin Walker. 2D. Release: Dec. 11.

Star Wars: Episode VII
LucasFilm Ltd; distributor: Walt Disney Pictures; director: J.J. Abrams. Cast: Harrison Ford, Carrie Fisher, Mark Hamill, Andy Serkis, Oscar Isaac, Peter Mayhew, Max von Sydow. Release: Dec. 18. DMR.
– Filmed in part with IMAX cameras.

Wild Africa 3D
BBC Earth, Evergreen Studios; distributor: BBC Earth, Giant Screen Films, Reliance Entertainment, IM Global; directors: Patrick Morris, Neil Nightingale, Mike Slee; producers: Neil Nightingale, Myles Connolly, Amanda Hill; DPs: Mark Deeble, Robin Cox; score: Patrick Doyle; executive producers: Deepak Nayar, Stuart Ford, Marcus Arthur, Mike Newell, Mike Devlin, Miles Ketley. Release: December.
– In post-production.

Asteroids: Mission Extreme *
Takes audiences on a journey 65 million years in the making to discover how asteroids are both a danger and an opportunity.
National Geographic Studios; distributor: National Geographic Studios; director, producer: Annette Sotheran-Barnett; script: Annette Sotheran-Barnett, Mose Richards; executive producer: Brooke Runnette, Steven T. Savage. Release: late 2015 (fulldome), early 2016 (flatscreen).

Aurora (wt)
Kallisti Media; distributor: tba; director: Jon Kitzen; producers: Nick Reed, Jon Kitzen; script: Jon Kitzen, Jessica Hendrickson; DP: Geoff Brown. Release: 2015.

Museum Alive 3D
Colossus Productions, Atlantic Productions; distributor: Atlantic Productions; director: Daniel M. Smith; producer: Anthony Geffen; script: David Attenborough, Mike Davis; DP: Tim Cragg, Chris Parks; score: Ilan Eshker. Cast: David Attenborough. Release: 2015.

In Saturn's Rings
SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. ***Release: early 2016.***
– **June: Image processing.**
– **July: Rendering of film images begins.**
– **Sound mix and musical score are continuing.**

The Finest Hours *
The Coast Guard makes a daring rescue attempt off the coast of Cape Cod after a pair of oil tankers are destroyed in a blizzard.
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Craig Gillespie. Cast: Chris Pine, Eric Bana, Ben Foster, Graham McTavish, Rachel Brosnahan, Kyle Gallner, Casey Affleck. Release: Jan. 29, 2016. DMR.

America Wild: A National Parks Adventure
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray, Ron Goodman; script: Tim Cahill, ***Stephen Judson****; score: Steve Wood. Release: Feb. 12, 2016.*
– January–February: Filmed in Yellowstone and Everglades.
– April: Filmed cherry blossoms in Washington, DC.

Warcraft
Universal Pictures; distributor: Universal Pictures; director: Duncan Jones. Cast: Dominic Cooper, Travis Fimmel, Paula Patton, Ben Foster, Toby Kebbell. Release: March 11, 2016. DMR.

Batman v. Superman: Dawn of Justice
Warner Bros.; distributor: Warner Bros.; director: Zack Snyder. Cast: Ben Affleck, Henry Cavill, Amy Adams, Jason Momoa, Gal Gadot, Jesse Eisenberg, Diane Lane, Jeremy Irons, Holly Hunter, Laurence Fishburne. 2D. Release: March 25, 2016. DMR.
– Filmed in part with IMAX cameras.

Life in Space
December Media; distributor: MacGillivray Freeman Films; director Steve Westh; producer: Stephen Amezdroz; script: Alex Low; executive producer: Tony Wright. Release: March 2016.
– June: filming begins.

Behind the Cube
Radiant Images; distributor: tba; director, writer: Sean Phillips; producers: Brett Ratner, Bobby Mansouri, Michael Mansouri; DP: Vilmos Zsigmond; executive producer: Brett Ratner. Release: Spring 2016.

Secrets of the Universe
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; producer: Pietro Serapiglia; DP: Mark Poirier; executive producer: K2 Communications. Release: spring 2016.

Untitled Toni Myers Space Documentary
Imax Corporation; distributor: Imax Corporation; director/producer: Toni Myers; DP: James Neihouse. Release: spring 2016.

Carrier (wt)
K2 Communications, Giant Screen Films; distributor: K2 Communications; director: Stephen Low; producer: Mark Krenzien. Release: 24-min. version: late spring 2016; 40-min. version: early 2017
– **July: Shooting aerials of flight operations aboard USS Ronald Reagan; pilot training at Lemoore Naval Air Station, CA, and Top Gun school at Fallon, NV.**

Solar Impulse 3D (wt)
N3D Land Films; distributor: tba; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine Vuong, Pascal Vuong; script: Pascal Vuong; ***score: Franck Marchal;*** *executive producers: Catherine Vuong, Pascal Vuong,* ***Sylvain Grain****. Cast: Bertran Piccard, André Borschberg.* ***Release: Sept. 2016.***
– February: Principal filming began in Abu Dhabi.
– **June: the Solar Impulse aircraft is attempting to cross the Pacific Ocean.**

Lightspeed Pioneers *
An animated educational science-fiction adventure set in a future golden age of space exploration.
No Final Frontier Productions, Mind's Eye Creative, Wonder Mill Cosmos; distributor: BIG & Digital (flat-screen), Evans & Sutherland (fulldome); director, producer, writer: Lee Fanning. 2D. Release: Fall 2016.
– Production is set to start this summer.

Predator
BBC Earth, Silverback Productions; distributor: BBC Earth, Giant Screen Films; director, producer, writer: Alastair Fothergill; DP: Jamie Mcpherson; executive producer: Neil Nightingale. Release: December 2016.

Extreme Weather *
Storm chaser Sean Casey will again thrill audiences with his cutting-edge look at tornadoes, hurricanes, and lightning.
National Geographic Studios; distributor: National Geographic Studios; director, producer: Sean Casey; script: Mose Richards; executive producer: Brooke Runnette. Release: late 2016.

Amazing Mighty Micro Monsters (wt)
Colossus Productions, Atlantic Productions; ***distributor: Atlantic Productions;*** *producer: Anthony Geffen. Release: 2016.*
– Post-production is under way.

Patagonia 3D: Into the Wild (wt)
3D Entertainment Films; distributor: 3D Entertainment Distribution; directors/producers: François Mantello, Jean-Jacques Mantello; score: Christophe Jacquelin. Release: 2016.

Secrets of the Royal Garden (formerly *The Kingdom of Plants*)
Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: 2016.

Dream Big: Engineering Wonders of the World (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; ***director: Stephen Judson****; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray, Ron Goodman; script: Stephen Judson; score: Steve Wood; Release: February 2017.*
– **Summer: filming will resume, locations TBD.**

Return to Everest
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay, Araceli Segarra. ***Release: May 2018.***

Sea of Love
Achtel Pty. Ltd.; distributor: tbd; director, producer, DP: Pawel Achtel; script: Jan Aldenhoven. Release: 2018.

Atlantic Productions

Filming in London's Natural History Museum for Museum Alive 3D.

Jonathan Barker and Wendy McKeigan.

*(from **GSCA** on page 11)*

this!' And it wouldn't have worked without Fred's surgical precision in putting that lens so close to everything, including Umberto."

Wendy McKeigan, producer and writer of ***Flight of the Butterflies***, showed the opening sequence of the film, and explained that although the rest of the film is pretty much as originally planned, the opening sequence had to be changed after the rough cut was tested. "We said to ourselves, 'There's just a little something missing.'" To keep the audience interested in the human story of the discovery of the monarch butterflies' hidden winter habitat that forms the climax of the film, she felt the opening had to "give them a little tease," by showing that "enchanted forest."

She made the case for re-editing the opening to her executive producer (and husband) **Jonathan Barker**, who balked at the time and expense it would require, but eventually relented. "So we did it, and when it was done, we saw immediately that it was great. And Jonathan said to me, 'It is so fantastic that I thought of this, Wendy. And why did it take you so long to come on board with this great idea?'"

Ferguson asked about the challenge of filming drama for the giant screen. McKeigan said that, as a former actor, Barker was instrumental in working with director **Mike Slee** and the actors who appeared on screen, including renowned Canadian actor **Gordon Pinsett**, who played the central role of Fred Urquhart. She pointed out that acting on the giant screen has to be more "understated."

Supervising producer **Myles Connolly** added that jeopardy is at the heart of compelling drama. Although the story of a boy who loves butterflies and becomes a scientist searching for the secret of the monarchs' migration may not seem to have a lot of jeopardy, "the risk he faces is that he's spent his whole life in search of this thing he may never find. And so when you have the payoff at the end of the film, it's really satisfying, because you've invested yourself emotionally with that character. His success is your success." Many giant screen films merely observe humans doing their jobs, or animals in their natural lives, without giving them challenges that would turn them into dramatic characters.

McKeigan said that one of her goals for the film was to make the team of scientific advisors cry, an objective she finally achieved.

Registration is now open for the Giant Screen Cinema Association's fall conference and trade show, to be held in San Francisco, Sept. 9–12. For more information, visit giantscreencinema.com.

*(from **PHILLIPS** on page 3)*

time. It isn't a perfect world, and there's such a difference between fulldome theaters and giant-screen dome and flat-screen theaters, that completely different versions of every film would be the best possible option. But it's just not a practical option, considering the economics of the business.

I recommend using what I call the common bottom. Back when standard-def TV was around, there was something called a common top frame. It kept actors' eye lines at about the same place when a film was seen in widescreen, 1.85, or on TV because it cropped the bottom of the image from the narrower formats, retaining a common top. It was far from perfect, but it helped a lot.

We have a similar situation here, except in reverse, upside-down, as shown in Figure 2. If we maintain a common bottom, it's easier to go from format to format. Here's how it works. In ***Mysteries of the Unseen World*** and ***Robots***, we created a master 4K 1.33-aspect-ratio giant-screen frame, and from that we extracted the bottom two-thirds of it for the 1.89-format theatrical release. This puts people's eyes higher in frame for the smaller release formats.

Obviously, you should carefully reframe each scene in your film so it plays esthetically on most screens. Maintaining a common bottom gets you in the ballpark where you can actually do that without having to add massive pans and scans in post.

In conclusion, giant-screen films demand a unique filmmaking process. While there are exceptions to every rule, these are fundamental guidelines for approaching framing for the giant screen that I use on every project.

Sean Phillips is a veteran giant-screen cinematographer, stereographer, visual effects supervisor, and director who has worked on 24 giant-screen films, including **T-Rex: Back to the Cretaceous**, **Sea Monsters**, *and* **Robots**. *He can be reached at s.phillips@verizon.net.*

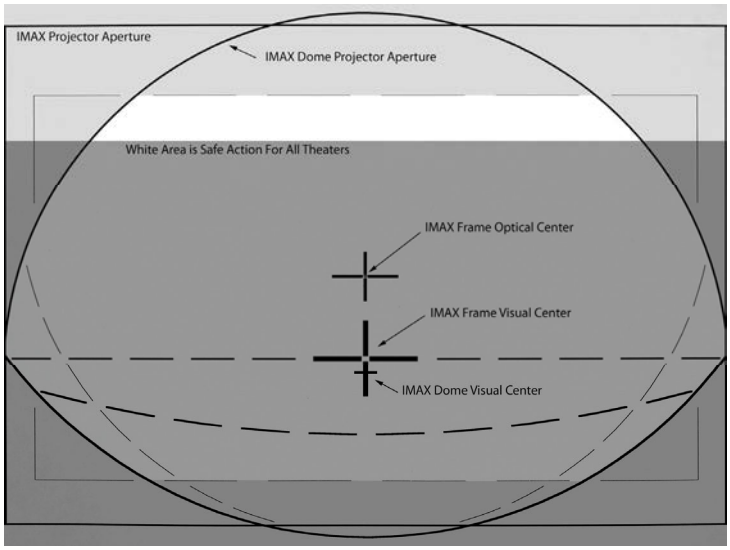

IMAX Projector Aperture
IMAX Dome Projector Aperture
White Area is Safe Action For All Theaters
IMAX Frame Optical Center
IMAX Frame Visual Center
IMAX Dome Visual Center

Figure 2

Courtesy of Sean Phillips

Premiering This Month

Chris Evans and Chris Hemsworth in Avengers: Age of Ultron.

L: Marvel Studios. R: National Geographic Studios

Avengers: Age of Ultron

"When Tony Stark tries to jumpstart a dormant peacekeeping program, things go awry and Earth's mightiest heroes, including Iron Man, Captain America, Thor, the Incredible Hulk, Black Widow and Hawkeye, are put to the ultimate test as the fate of the planet hangs in the balance. As the villainous Ultron emerges, it is up to The Avengers to stop him from enacting his terrible plans, and soon uneasy alliances and unexpected action pave the way for a global adventure."

Produced by **Marvel Studios** and distributed by **Walt Disney Pictures**. Directed by **Joss Whedon**. Starring **Robert Downey Jr.**, **Chris Hemsworth**, **Mark Ruffalo**, **Chris Evans**, **Scarlett Johansson**, **Jeremy Renner**, **James Spader**, **Samuel L. Jackson**. Release: May 1.

Tomorrowland

"Bound by a shared destiny, a bright, optimistic teen bursting with scientific curiosity and a former boy-genius inventor jaded by disillusionment embark on a danger-filled mission to unearth the secrets of an enigmatic place somewhere in time and space that exists in their collective memory as 'Tomorrow -land.'"

Produced and distributed by Walt Disney Pictures. Directed by **Brad Bird**. Starring **George Clooney**, **Hugh Laurie**, **Britt Robertson**. 2D. Release: May 22.

Disney's Tomorrowland.

Walt Disney Pictures

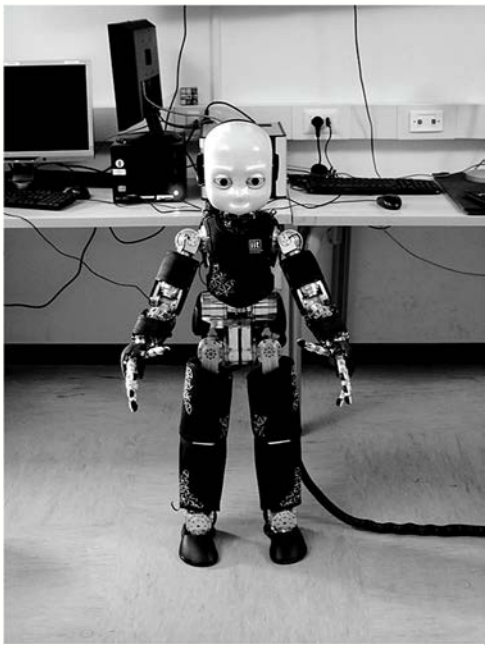
San Andreas

"In the aftermath of a massive earthquake in California, a rescue-chopper pilot makes a dangerous journey across the state in order to rescue his daughter."

Produced and distributed by **Warner Bros. Pictures**. Directed by **Brad Peyton**. Starring **Dwayne Johnson**, **Carla Gugino**, **Alexandra Daddario**, **Ioan Gruffudd**, **Paul Giamatti**. Release: May 29.

Robots 3D

"Humans do amazing things all the time, without even thinking. It takes 34 muscles to move your fingers and thumb and more than 80 billion neurons to think. Humans use 300 muscles just to stand still! Imagine trying to build a machine that can move like a human, think like a human, or simply stand still like a human. Robots 3D will explore building state of the art humanoids, and witness the trials and tribulations of their builders. You'll meet the leading humanoids of today, many of which are already performing previously unimaginable tasks such as walking, talking, and thinking. *Robots 3D* will introduce you to future challenges and the real world needs for robots, in a way only the giant screen can!"



National Geographic's Robots 3D.

Produced and distributed by **National Geographic Studios**. Directed by **Mike Slee**, produced by **Jini Durr** and **Brooke Runette**, written by **Richard Panek** and **Mike Slee**, photographed by **Sean Phillips**. Executive producer: **Lisa Truitt**. Release: June 3.

Jurassic World 3D

"Twenty-two years after the events of *Jurassic Park*, Isla Nublar now features a fully functioning dinosaur theme park, Jurassic World, as originally envisioned by John Hammond. After 10 years of operation and visitor rates declining, in order to fulfill a corporate mandate, a new attraction is created to re-spark visitor's interest, which backfires horribly."

Produced and directed by **Universal Pictures**. Directed by **Colin Treverrow**. Starring **Chris Pratt**, **Vincent D'Onofrio**, **Bryce Dallas Howard**, **Judy Greer**, **Jake Johnson**. Release: June 12.

*(from **SHORTS** on page 24)*

Kodak's plan to save film

According to an article by **Matthew Daneman** in Rochester, NY's *Democrat and Chronicle*, e-mails to and from **Sony Pictures** executives that were leaked last year outline **Kodak**'s attempts to save its motion picture film manufacturing business. The April 30 story cites messages in which Kodak CEO **Jeff Clarke** proposes that the major Hollywood studios invest up to $40 million in Kodak, becoming part owners as a result. However, the studios balked at the plan, because as Clarke wrote, "they can't find a way to rationalize the deal and also figure out how to allocate the cost."

Instead, the studios agreed to advance Kodak cash against future purchases of film stock, a plan championed by major directors such as **Quentin Tarantino** and **Christopher Nolan**.

An e-mail from a partner at the William Morris Agency explains that the advances would allow Kodak to keep its film manufacturing plant open while it is retooled "to manufacture film that's used in touch panels, which would carry the overhead while they continue to make [motion picture] film on the side."

On July 17, 2014, Sony agreed to advance Kodak $3 million for film purchases over the following two years. Other studios made similar commitments, which led Kodak to announce a week later that it "intends to continue to manufacture film for the entertainment industry."

Reporter Daneman closes by noting that in the next two years Sony expects to use only half the amount of film that it used in the previous two, which "does not bode well for Sony and other studios having much to talk about with Kodak in a couple of years."

The leaked Sony e-mails are viewable at wikileaks.org/sony/emails/

Halls win Jackson Hole award

Underwater filmmakers **Howard** and **Michele Hall** are among four winners of the **Jackson Hole Wildlife Film Festival**'s Outstanding Achievement Awards, which recognize "notable achievement in natural history science, media, and conservation.

The Halls have contributed to more than a dozen GS films, including **MacGillivray Freeman Films**' ***Coral Reef Adventure*** (2003) in which they were prominently featured on-camera. Howard has directed four GS films and photographed many more, and Michele has served as producer or production manager on four.

The other winners this year are scientists and conservationists specializing in elephants: Iain Douglas-Hamilton, Cynthia Moss, and Joyce Poole.

New book: "God in IMAX"

First-time Christian author **Ron Sanders** has published a "gripping and potent religious journey into the religious view of God," entitled ***God in IMAX: A Panorama of Divine History***. According to a press release, his wife suggested the title as "something...a present-day audience could relate to," conveying the notion of "an all-surrounding view of God." The book is published by Page Publishing.

Howard and Michele Halla

Worldwide GS and IMAX Theaters

As of May 1, 2015

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

		C	CM	CT	I	Total
Africa	D		6			6
	8/70				1	
	10/70				1	1
	15/70					
	Total		6		2	8
Asia/Pac	D		274	1	22	297
	8/70	1			8	9
	10/70				7	7
	15/70	1	5	1	27	34
	Total	2	279	2	64	347
Europe	D	2	111	2	4	119
	8/70	1		1	3	5
	15/70	5	2	5	8	20
	Total	8	113	8	15	144
Middle East	D		11			11
	8/70					
	15/70	1			2	2
	Total		11		2	13
North America	D	5	326	1	11	376
	8/70	3			8	11
	15/70	8	42		64	114
	Total	16	368	1	116	501
South America	D	1	20		1	22
	8/70				1	1
	15/70	1				1
	Total	2	20		2	24
World	D	8	748	4	71	831
	8/70	5		1	21	27
	10/70				8	8
	15/70	15	49	6	101	171
	Total	28	797	11	201	1,037

By 2D / 3D

	2D	3D	Total
Africa	2	6	8
Asia/Pac	52	295	347
Europe	17	127	144
ME	1	12	13
NA	68	433	501
SA	1	23	24
Total	141	896	1,037

By Screen

	Dome	Flat	Comb	Total
Africa	2	6		8
Asia/Pac	46	301		347
Europe	13	131		144
ME	1	12		13
NA	47	454	2	501
SA	2	21		23
Total	111	924	2	1,037

Seawatch.org

Bookings: May-June 2015 by Film

567 bookings of 86 films in 168 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AAOU	Raleigh	5/1/15	
AfricAdv	Katowice CC	10/4/13	10/3/15
	Krakow CC	10/4/13	10/3/15
	Lodz CC	10/4/13	10/3/15
	Poznan CC	10/4/13	10/3/15
	Warsaw CC	10/4/13	10/3/15
AirRacer	Hutchinson	1/1/15	12/31/15
	Louisville KSC	1/1/15	12/31/15
AIWC	Chandigarh	9/5/14	9/4/15
Alamo	San Antonio 2D AMC		
Amazon	**Hartberg**	**3/25/15**	**12/31/15**
Animalop	Pittsburgh CSC	1/1/10	
Bugs	Dallas PMNS	8/20/13	8/13/15
	Edmonton TWS	**12/26/13**	**6/30/16**
	London BFI	**9/1/14**	**1/31/16**
	Melbourne MV	**4/10/13**	**9/30/15**
	Melbourne MV	9/1/14	9/30/15
	Paris Geo	**4/7/15**	**7/5/15**
	San Diego RHF	7/1/14	6/30/15
	Sydney WBS	8/6/14	8/6/15
	Thessaloniki	**10/7/14**	**10/6/15**
	Vancouver TWS	**3/11/06**	**6/30/16**
Cinderel	Raleigh	3/12/15	
Closed	Seattle PSC 2	1/4/15	5/15
CRA	**Hartberg**	**3/25/15**	**12/31/15**
CV	Alexandria BA	10/1/13	12/31/16
D-Day	Chantilly I	5/23/14	5/22/15
	Cincinnati MC	**5/15/15**	
	Cleveland	**5/8/15**	**5/22/16**
	Columbus COSI	5/23/14	6/30/15
	Columbus GA NIM	5/23/14	5/22/15
	Davenport Put	**5/22/15**	
	Dayton	5/24/14	6/30/15
	Dearborn THF	3/28/14	9/15
	Denver MNS	5/24/14	5/23/15
	Edmonton TWS	5/23/14	6/30/15
	Gatineau	6/6/14	6/5/15
	Hague	2/10/15	8/10/15
	Hampton VASC	5/23/14	5/22/15
	Harrisburg	**6/6/15**	
	Huntsville USSRC	4/11/14	6/1/15
	London BFI	**5/8/15**	
	Louisville KSC	5/23/14	5/15
	McMinnville	5/23/14	5/22/15
	Paris Geo	4/2/14	12/31/15
	Peoria RM	**5/23/15**	
	Phoenix ASC	**5/22/15**	
	Pittsburgh CSC	**5/22/15**	
	Regina	3/31/15	8/31/15
	San Jose ER AMC	3/1/15	9/1/15
	Sydney WBS	9/4/14	9/3/15
	Tallahassee CLC	**6/6/15**	**6/30/16**
	Victoria DCI	**5/29/15**	**7/6/15**
	Washington NASM	5/23/14	5/23/15
DIA	**Hartberg**	**3/25/15**	**12/31/15**
DinoAliv	Portland OMSI	5/23/14	5/30/16
	Washington NMNH	**5/15/15**	**5/31/16**
Dolphins	**Detroit MSC**	**5/1/15**	**6/30/15**
DPTP	Baton Rouge LASM	9/12	9/15
	Galveston		**9/15**
	Jersey City	10/13	5/15
	Killeen	**5/12**	**5/16**
	Louisville KSC	6/14	7/16
	Lubbock SS	**1/14**	**12/15**
	Sioux Falls	**4/14**	**12/15**
	Tallahassee CLC	9/12	6/15
Dragons	Guayaquil	5/1/14	12/31/15
DSC	Denver MNS	12/12/14	12/14/15
	Jersey City	1/16/15	1/15/16
	Lehi	1/16/15	1/15/16
	Orlando SC	1/16/15	1/15/16
	Portland OMSI	1/16/15	1/15/16
	Quebec II	1/23/15	1/15/16
	Raleigh	1/16/15	1/15/16
	Saint Augustine	1/16/15	1/15/16
	Virginia Beach AMSC	1/16/15	1/15/16
Everest	**Athens Eug**	**10/1/13**	**6/30/15**
	Fort Worth	**5/18/15**	**5/24/15**
	Hague	**5/8/15**	**5/9/16**
	Hartberg	**3/25/15**	**12/31/15**
	Paris Geo	**4/7/15**	**7/3/15**
	Spokane RP	4/1/15	9/30/15
FightPil	Chantilly I	12/10/04	7/16
	Corpus Christi Lex	5/12/12	7/16
	Dayton	3/1/13	6/30/16
	Huntsville USSRC	7/1/13	7/1/16
	McMinnville	**3/23/12**	**7/1/16**
	Pensacola NAM	**6/8/11**	**7/16**
FlyMons	Des Moines	10/1/14	5/30/15
	Portland OMSI	5/22/14	5/21/15
FON	Columbus COSI	8/1/14	7/30/15
	Port of Spain	10/15/14	10/15/15
FOTB	**Apple Valley Imx**	**6/5/15**	**9/7/15**
	Bogota Mal	**4/1/13**	**5/31/15**
	Calgary TS	**6/18/13**	**12/31/15**
	Chattanooga TA	**10/5/12**	**4/30/16**
	Chicago MSI	**2/28/14**	**6/30/15**
	Cincinnati MC	**2/14/13**	**6/30/15**
	Cleveland	11/27/13	6/30/15
	Columbus COSI	**9/1/14**	**6/30/16**
	Davenport Put	**2/15/13**	**6/30/15**
	Dearborn THF	**2/18/13**	**6/12/15**
	Des Moines	7/1/13	6/30/15
	Edmonton TWS	**12/26/13**	**6/30/16**
	Gatineau	10/5/12	10/4/15
	Hampton VASC	**3/29/13**	**6/30/16**
	Harrisburg	**10/18/14**	**6/30/15**
	Hastings	**3/17/13**	**6/30/16**
	Houston MNS	10/5/12	12/31/15
	London SM	**9/6/13**	**1/31/16**
	Louisville KSC	9/30/12	6/30/15
	Lucerne	**3/14/15**	**8/1/15**
	Melbourne MV	**3/21/13**	**8/31/15**
	Memphis Pink	**3/1/14**	**5/23/16**
	Mobile	1/14/14	8/31/15
	Norwalk MA	**5/22/15**	**10/7/16**
	Nuremberg	**11/19/14**	**11/19/15**
	Paris Geo		**7/5/15**
	Pittsburgh CSC	**3/15/13**	**6/30/16**
	Raleigh	**10/19/12**	**6/30/16**
	Richmond SMV	5/1/13	9/30/15
	Sacramento Imx	**8/13/13**	**6/30/16**
	Saint Augustine	**1/18/13**	**12/31/15**
	Saint Paul SMM	10/1/14	6/1/15
	Salt Lake City Clark	2/8/13	8/7/15
	San Antonio 3D AMC	**5/15/15**	**5/14/16**
	San Diego RHF	**10/12/12**	**9/30/16**
	San Jose Tech	2/9/13	6/30/15
	Sudbury	6/17/13	7/30/15
	Tallahassee CLC	**1/18/13**	**6/30/16**
	Tampa MOSI	2/8/13	6/30/15
	Toronto SB Cpx	**10/31/13**	**6/30/15**
	Vancouver TWS	**3/6/13**	**6/30/16**
	Victoria DCI	**6/1/14**	**6/30/16**
	Washington NMNH	**10/5/12**	**1/13/16**
Furious7	Raleigh	4/3/15	
G3DNW	Apple Valley Imx	10/3/14	4/2/16
	Berlin CS	4/20/14	10/19/15
	Budapest CC	**4/24/14**	**4/23/16**
	Copenhagen TBP	2/8/14	8/7/15
	Dallas PMNS	9/1/14	5/31/15
	Davenport Put	10/17/14	10/16/15
	Guayaquil	**4/20/14**	**5/4/16**
	Hamaoka	**4/1/15**	**5/31/15**
	Hangzhou IC	12/2/14	6/2/15
	Hastings	2/10/15	2/14/16
	Hong Kong SM	5/1/15	10/31/15
	Houston MNS	2/15/14	12/31/15
	Katowice CC	6/18/14	9/18/15
	Keelung NMMST	1/1/15	12/31/15
	Koriyama	**6/1/15**	**8/31/15**
	Krakow CC	6/18/14	9/18/15
	Kuwait SCK	10/3/14	7/2/15
	Lodz CC	6/18/14	9/18/15
	Los Angeles CSC	10/1/14	7/2/15
	Lubbock SS	11/7/14	6/6/15
	Lucerne	6/5/14	6/4/15
	Mexico City Pap	3/27/15	3/26/16
	Moscow BFC	10/6/14	10/5/15
	New Orleans	5/22/15	2/1/16
	Nuremberg	10/15/14	10/14/15
	Orlando SC	7/5/14	1/4/16
	Phoenix ASC	12/12/14	7/31/15
	Poznan CC	6/18/14	9/18/15
	Prague CC	**5/22/14**	**5/21/16**
	Saint Augustine	4/1/15	3/31/16
	Seoul 63	3/1/15	6/1/15
	Shanghai Dome STM	12/31/14	12/30/15
	Singapore DC	5/1/15	6/1/15
	Stockholm	9/30/14	9/11/15
	Tijuana	10/25/14	10/24/15
	Warsaw CC	6/18/14	9/18/15
GC	Grand Canyon DCI	11/1/99	12/15
GCA	Davenport Put	10/3/14	10/2/15
	Gatineau	**5/1/13**	**3/31/16**
	Harrisburg	11/1/14	12/31/15
	Mexicali	**5/21/15**	**5/20/16**
	Paris Geo	7/1/14	6/30/15
	Richmond SMV	**3/1/15**	**6/30/15**
	Sinsheim	**10/31/09**	**6/30/15**
	Spokane RP	**5/1/15**	**9/7/15**
	Syracuse MOST	4/4/15	4/3/16
GF	**Victoria DCI**	**5/15/15**	**10/31/15**
GP	Shanghai Dome STM	8/31/14	8/30/15
GreatApe	**Penrith**	**3/1/15**	**7/17/15**
Greece	Seattle PSC 1	2/15	7/15
GWS	Atlanta FMNH	6/13/14	6/30/15
	Birmingham AL	2/13/15	2/29/16
	Boston NEA	5/31/13	5/31/15
	Charlotte DP	**5/9/15**	**5/31/16**
	Columbus COSI	6/1/14	8/1/15
	Davenport Put	1/28/15	1/31/16
	Des Moines	6/6/14	12/31/15
	Erie	6/6/14	6/30/15
	Galveston	6/28/14	12/31/16
	Houston MNS	8/2/13	7/31/15
	Hutchinson	5/1/14	5/31/15
	Kuwait SCK	10/15/13	6/15/15
	Lehi	9/6/13	6/30/15
	New Orleans	5/24/13	5/31/15
	Peoria RM	7/1/14	7/1/15
	Philadelphia FI	7/1/14	7/1/15
	Phoenix ASC	9/1/14	9/1/15
	Pittsburgh CSC	6/13/14	6/30/15
	Portland OMSI	11/29/13	5/31/15
	Richmond SMV	3/15/14	3/15/16
	Sacramento Imx	2/20/15	2/29/16
	Saint Augustine	8/9/13	9/8/15
	Saint Paul SMM	2/20/15	2/29/16
	Seattle PSC 1	9/19/14	9/19/16
	Singapore SC	11/1/14	10/31/15
	Sioux Falls	1/30/15	6/30/16
	Tallahassee CLC	6/15/13	6/30/16
	Tijuana	8/1/14	8/31/15
	Victoria DCI I	2/13/15	2/29/16
	Virginia Beach AMSC	**5/29/14**	**6/30/16**
HCBTD	San Simeon DCI	8/17/96	
HidUniv	**Athens Eug**	**2/28/14**	**6/30/15**
	Copenhagen TBP	**6/28/13**	**6/30/15**
	Glasgow	5/2/14	5/1/15
	Huntsville USSRC	**7/1/13**	**6/30/15**
	London SM	10/18/13	11/29/15
	Memphis Pink	**1/10/15**	**6/30/15**
	Orlando SC	**6/13/14**	**4/2/16**
	Paris Geo	10/3/14	10/2/15
	Raleigh	11/7/14	11/6/15
	Saint Augustine	1/5/15	1/4/16
	Salt Lake City Clark	7/18/14	7/17/15
	San Diego RHF	7/4/14	7/3/15
	Valencia Spn	**4/1/14**	**6/30/16**
	Vancouver TWS	10/11/14	10/10/15
	Washington NASM	1/30/14	9/17/15
HOTB	Beijing 3D CSTM	10/15/14	10/15/15
Hubble3D	Washington NASM	1/15	12/15
HumpbWha	Atlanta FMNH	2/13/15	2/12/16
	Atlantic City	2/13/15	2/12/16
	Austin TSHM	2/13/15	2/12/16
	Berlin CS	**5/1/15**	**4/30/16**
	Boston MOS	2/13/15	2/12/16
	Boston NEA	2/13/15	2/12/16
	Chattanooga TA	**3/6/15**	**3/6/16**
	Chicago MSI	**5/29/15**	**5/28/16**
	Cincinnati MC	2/13/15	2/12/16
	Columbus COSI	**6/1/15**	**3/10/16**
	Dearborn THF	2/13/15	6/13/16
	Denver MNS	**6/5/15**	**6/4/16**
	Detroit MSC	2/13/15	2/12/16
	Fort Lauderdale	2/13/15	2/12/16
	Fort Worth	3/6/15	3/5/16
	Galveston	**5/23/15**	**5/22/16**
	Houston MNS	3/13/15	3/12/16
	Jersey City	2/13/15	2/12/16

Film	Theater	Open	Close
	Lubbock SS	2/13/15	2/12/16
	Memphis Pink	3/7/15	3/7/16
	New Orleans	3/6/15	3/5/16
	Norwalk MA	2/13/15	5/12/16
	Nuremberg	**4/30/15**	**4/29/16**
	Omaha Zoo	3/15/15	2/28/16
	Orlando SC	2/13/15	2/12/16
	Port of Spain	3/12/15	3/11/16
	Raleigh	3/20/15	4/23/16
	Richmond SMV	3/14/15	2/12/16
	Saint Augustine	2/13/15	2/12/16
	Saint Louis SC	2/13/15	2/12/16
	Salt Lake City Clark	2/13/15	2/12/16
	San Diego RHF	2/13/15	2/12/16
	San Jose Tech	2/13/15	2/12/16
	Seattle PSC 2	**4/27/15**	**5/15/16**
	Sinsheim	**5/21/15**	**5/20/16**
	Sydney WBS	4/23/15	4/2/16
	Tallahassee CLC	2/20/15	2/20/16
	Tampa MOSI	2/20/15	9/19/15
	Toronto OSC	**5/15/15**	**5/14/16**
	Victoria DCI	**6/19/15**	**6/18/16**
Interste	Fort Worth	12/26/14	
IOLM	Fort Lauderdale	10/13/14	
	Raleigh	4/4/14	
	Salt Lake City Clark	4/4/14	6/11/15
Jerusale	Albuquerque NMMNH	4/11/14	12/31/15
	Atlanta FMNH	1/3/14	5/31/15
	Birmingham AL	5/23/14	11/23/15
	Boston MOS	9/20/13	9/19/15
	Branson	3/1/14	6/2/15
	Cincinnati MC	10/10/14	10/9/15
	Columbus COSI	2/11/15	2/10/16
	Columbus GA NIM	10/18/13	5/31/15
	Copenhagen TBP	12/1/14	11/30/15
	Edmonton TWS	12/26/13	12/31/15
	Harrisburg	10/18/14	9/30/15
	Huntsville USSRC	1/17/15	1/16/16
	Indianapolis Imx	9/19/14	9/18/15
	Kansas City Sci	9/19/14	9/18/15
	London BFI	1/1/14	5/31/15
	Louisville KSC	1/20/14	1/18/16
	Lucerne	12/15/14	6/1/15
	Melbourne MV	8/28/14	8/27/15
	Memphis Pink	4/12/14	5/22/15
	Montreal SC	10/10/14	10/9/15
	Philadelphia FI	1/5/15	1/1/16
	Sacramento Imx	9/15/14	10/31/15
	San Jose Tech	3/27/15	6/30/16
	Speyer Dome	12/12/13	5/31/15
	Tallahassee CLC	11/15/14	11/13/15
	Victoria DCI I	8/8/14	7/31/15
	Washington NMNH	11/22/13	5/31/15
JMCSO	**Albuquerque NMMNH**	**5/23/15**	**5/22/16**
	Atlanta FMNH	**6/13/15**	**6/13/16**
	Boston NEA	**4/16/15**	**4/16/16**
	Cleveland	**6/16/15**	**6/13/16**
	Dearborn THF	2/27/15	12/31/15
	Galveston	3/6/15	12/31/15
	Houston MNS	**5/22/15**	**5/22/16**
	Indianapolis Imx	3/20/15	12/31/15
	Milwaukee	**6/12/15**	**6/12/16**
	Montreal SC	**4/3/15**	**9/1/15**
	Portland OMSI	2/20/15	12/31/15
	Puebla	**4/23/15**	**4/26/16**
	Tallahassee CLC	**8/14/05**	**8/14/16**
	Virginia Beach AMSC	**6/16/15**	**6/13/16**
	Washington NMNH	**3/20/15**	**3/20/16**
JTM	**Edmonton TWS**	**12/26/13**	**6/30/16**
	Kuwait SCK	**10/11**	**9/15**
	London BFI		**1/31/16**
	Paris Geo		**7/5/15**
JTS	Birmingham AL	2/13/15	8/15/15
	Chicago MSI	**3/19/15**	**2/16/16**
	Copenhagen TBP	**3/26/15**	**8/30/15**
	Davenport Put	1/31/15	5/31/15
	Dayton	**3/6/15**	**3/5/16**
	Des Moines	**3/1/15**	**5/31/16**
	Garza Garcia	**6/19/15**	**11/15/15**
	Hampton VASC	**2/21/15**	**2/21/16**
	Huntsville USSRC	2/13/15	2/17/16
	Hutchinson	2/20/15	2/16/16
	KSC 1	2/27/15	2/27/16
	Louisville KSC	**4/3/15**	**3/31/16**
	Melbourne MV	**3/12/15**	**6/30/16**
	Oklahoma City SMO	**3/6/15**	**9/8/15**
	Pensacola NAM	**4/1/15**	**3/31/16**
	Saint Louis SC	**3/13/15**	**3/16/16**
	Saint Paul SMM	2/20/15	8/15/15
	Salt Lake City Clark	**5/22/15**	**11/30/15**
	San Diego RHF	3/27/15	
	Tampa MOSI	**5/22/15**	**5/21/16**
	Victoria DCI I	**2/13/15**	**2/13/16**
	Washington NASM	**3/6/15**	
JTTSP	Charlotte DP	6/13/14	6/12/15
	Cleveland	5/23/14	5/22/15
	Denver MNS	2/14/14	6/30/15
	Detroit MSC	6/14/14	6/13/15
	Edmonton TWS	1/16/15	1/15/16
	Fort Worth	12/26/14	12/25/15
	Hague	7/1/14	6/30/15
	Leon Exp	**6/1/15**	**11/30/15**
	Norwalk MA	7/1/14	10/8/15
	Omaha Zoo	11/2/14	11/1/15
	Paris Geo	**5/16/14**	**6/30/15**
	Regina	10/3/14	10/2/15
	Richmond SMV	7/1/14	6/30/15
	Saint Augustine	8/1/13	7/31/15
	San Diego RHF	**2/14/14**	**6/30/15**
	San Jose Tech	1/11/14	6/30/15
	Shreveport	10/3/14	10/2/15
	Spokane RP	**5/24/15**	**9/30/16**
	Stockholm	**2/14/14**	**12/31/15**
	Sudbury	4/2/15	9/30/15
	Vancouver TWS	**5/17/14**	**5/16/16**
Kenya	Lucerne	1/1/15	12/31/15
	New Orleans	5/30/14	5/30/15
	Parker	12/7/14	12/31/15
L&C	Columbus COSI	8/1/14	7/30/15
	Richmond SMV	9/1/14	8/31/15
LastReef	**Berlin CS**	**7/5/13**	**9/30/15**
	Chicago Imx	1/18/13	
	Davenport Put	2/3/12	6/30/15
	Houston MNS	6/29/12	6/30/15
	Hutchinson	10/5/12	9/30/15
	Indianapolis Imx	10/4/13	6/30/15
	Louisville KSC	2/8/14	6/30/16
	Lucerne	6/7/13	
	Sacramento Imx	1/15/13	6/30/15
	Sioux Falls	1/30/15	6/30/16
	Tallahassee CLC	1/17/14	6/30/16
LivingSe	Hartberg	10/1/13	12/31/15
	Spokane RP	4/1/15	9/30/15
LOF	**McMinnville**	**3/23/12**	**6/15/16**
MOE	San Diego RHF	12/14	5/15
MOF	Pensacola NAM	11/8/96	
MOTM	Boston MOS	10/1/14	6/30/15
MOTN	Alexandria BA	10/1/13	12/31/15
	Athens Eug	**11/1/14**	**6/30/15**
	Lucerne	2/3/15	12/31/15
MOTUW	Birmingham AL	3/1/15	9/1/15
	Calgary TS	7/1/14	
	Charlotte DP	2/8/15	1/31/16
	Cleveland	2/1/15	1/31/16
	Columbus COSI	11/19/14	11/18/15
	Copenhagen TBP	6/19/14	6/18/15
	Garden City	9/2/14	9/1/15
	Hartford CSC	9/13/14	9/12/15
	Hastings	6/3/14	6/2/15
	Hong Kong SM	12/1/14	8/31/15
	Huntsville USSRC	7/1/14	6/30/15
	Jersey City	7/4/14	7/3/15
	Kaohsiung NSTM	1/1/15	6/30/15
	Leon Exp	12/1/14	11/30/15
	London SM	8/1/14	7/31/15
	Mexico City Pap	11/15/14	
	Milwaukee	10/1/14	
	Peoria RM	1/17/15	1/16/16
	Philadelphia FI	7/1/14	6/30/15
	Phoenix ASC	3/13/15	9/7/15
	Saint Louis SC	10/9/14	5/30/15
	San Jose Tech	8/30/14	9/1/15
	Shanghai 3D STM	7/1/14	6/30/15
	Tampa MOSI	11/21/14	11/20/15
	Tijuana	2/13/15	2/12/16
	Valencia Spn	7/1/14	6/30/15
	Washington NMNH	9/26/14	9/25/15
MTTM	**Guayaquil**	**4/1/15**	**3/31/16**
Mummies	Portland OMSI	1/1/14	5/30/15
	San Diego RHF	6/1/14	12/31/15
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OO	**Birmingham AL**	**6/15/15**	**6/30/16**
Ozarks	Branson	9/93	12/15
Penguins	Baltimore MSC	6/22/14	6/30/15
	Boston NEA	5/24/13	8/31/15
	Columbus COSI	9/21/13	6/5/15
	Dearborn THF	**4/18/14**	**6/16/15**
	Saitama SSH	2/1/15	5/1/15
PTJH	Albuquerque NMMNH	8/29/14	8/28/15
	Apple Valley Imx	2/20/15	2/18/16
	Atlanta FMNH	9/1/14	8/31/15
	Chicago Imx	2/13/15	12/12/16
	Cleveland	11/26/14	11/25/15
	Dallas PMNS	5/23/14	5/22/15
	Davenport Put	7/17/14	7/16/15
	Denver MNS	6/1/14	5/31/15
	Edmonton TWS	9/26/14	9/25/15
	Gatineau	5/9/14	5/8/15
	Harrisburg	1/24/15	1/9/16
	Hong Kong SM	11/1/14	10/31/15
	Houston MNS	6/6/14	6/5/15
	Louisville KSC	7/4/14	7/3/15
	Lubbock SS	6/1/14	6/12/15
	Lucerne	9/18/14	9/17/15
	Milwaukee	6/13/14	6/12/15
	Montreal SC	12/22/14	12/21/15
	Orlando SC	6/7/14	6/6/15
	Parker	12/27/14	6/27/15
	Penrith	9/8/14	9/7/15
	Richmond SMV	8/16/14	8/15/15
	Salt Lake City Clark	10/10/14	10/9/15
	Sudbury	10/9/14	10/8/15
	Tampa MOSI	6/28/14	6/27/15
Pulse	**Aguascalientes**	**4/30/15**	**12/31/15**
RATW	**Birmingham AL**	**6/15/15**	**6/30/16**
Rescue	Al Khobar	6/6/13	12/14/15
	McMinnville	6/1/12	5/31/15
Rheged	Penrith	7/1/00	
RME	Beijing 3D CSTM	6/1/13	
	Birmingham AL	9/12	
	Cincinnati MC	1/1/15	12/31/15
	Dearborn THF	10/2/14	
	Erie	1/20/15	7/31/15
	Gatineau	5/6/13	
	Kansas City Sci	11/23/13	5/23/15
	Lucerne	10/4/12	12/31/15
	Melbourne MV	3/26/15	3/26/16
	Omaha Zoo	11/1/13	11/26/15
	Pittsburgh CSC	11/26/14	11/25/16
	Saint Louis SC	6/1/13	
	San Jose Tech	10/1/13	
	Seattle PSC 2	10/14/11	
	Victoria DCI I	6/28/13	
Robots3D	Dallas PMNS	11/21/14	11/20/15
SAA	Taichung NMNS	7/1/14	6/30/15
SeaMonst	Milwaukee	3/1/14	6/1/15
SpacJunk	Al Khobar	1/15/15	1/15/16
	Hastings	9/13/13	
	Hutchinson	10/31/14	10/30/15
TA	**Baltimore MSC**	**4/1/15**	**6/30/16**
	Chicago Imx	9/12/14	9/12/15
	Dallas PMNS	1/8/15	5/31/15
	Harrisburg	10/8/14	10/31/15
	Hastings	1/15/14	6/30/15
	Houston MNS	1/1/15	7/31/16
	Memphis Pink	**3/8/14**	**6/30/16**
	Portland OMSI	9/24/14	9/30/15
	Sioux Falls	4/9/14	6/30/15
TinyGian	Albuquerque NMMNH	12/12/14	12/31/15
	Columbus COSI	**3/1/15**	**9/30/15**
	Denver MNS	12/12/14	12/31/15
	Houston MNS	1/12/15	1/31/16
	New York AMNH	1/5/15	6/30/15
	Parker	**6/28/15**	**1/31/16**
	Peoria RM	9/1/14	9/1/15
	San Diego NHM	**3/20/15**	**11/30/15**
	Sioux Falls	9/1/14	9/1/15
	Tallahassee CLC	12/12/14	12/31/15
ToFly	Washington NASM	7/1/76	
TOTiA	Aguascalientes	12/19/14	6/30/15
	Al Khobar	6/1/14	6/1/15
	Branson	**5/22/15**	**5/30/16**
	Chattanooga TA	10/3/14	10/3/15
	Columbus COSI	9/15/14	5/31/15
	Detroit MSC	9/26/14	9/26/15
	Galveston	11/15/13	12/31/15
	Hague	10/1/14	10/1/15
	Harrisburg	10/18/14	6/30/16
	Hastings	2/1/13	6/30/15
	Houston MNS	1/25/13	6/30/15
	Hutchinson	**3/1/13**	**6/30/16**
	Lehi	6/20/14	5/31/15
	Louisville KSC	11/28/13	6/30/16
	Melbourne MV	**6/7/13**	**3/31/16**
	Mexicali	10/15/14	6/15/15
	Nuremberg	11/19/14	11/30/15
	Orlando SC	10/4/13	8/31/15
	Pittsburgh CSC	1/1/15	1/31/16
	Saint Félicien	**5/1/14**	**5/31/16**
	Spokane RP	5/15/14	5/15/15
	Sudbury	2/1/15	2/29/16
	Victoria DCI I	8/30/13	5/31/15
	Yellowstone	5/1/14	5/31/15
TTA	Berlin CS	9/6/13	6/30/15
	Copenhagen TBP	**12/12/13**	**6/30/15**
	Edmonton TWS	**2/1/15**	**6/30/15**
	Hastings	1/15/14	6/30/15
	Keelung NMMST	1/1/15	12/31/15
	Moscow BFC	8/22/14	8/22/15
	Paris Geo	**4/7/15**	**7/3/15**
	Regina	**5/18/15**	**12/31/15**
	Sinsheim	**5/1/15**	**6/30/15**
	Spokane RP	4/1/15	9/7/15
	Tallahassee CLC	10/21/14	12/31/15
TTL	Gatineau	4/1/15	8/31/15
VanGogh	**Paris Geo**	**4/7/15**	**7/3/15**
	Peoria RM	9/18/14	9/17/15
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
WM	**Harrisburg**	**10/18/14**	**7/31/15**
	Seattle PSC 1	**5/29/15**	**5/28/16**
	Victoria DCI	**5/1/15**	**7/31/15**
WOTA	Beijing CFM	3/1/15	3/1/16
	Erie	10/15/14	10/31/15
	Gatineau	12/19/14	12/31/15
	Hutchinson	8/28/14	8/31/15
	Parker	5/2/14	5/31/15
WWDPP3D	**Albuquerque NMMNH**	**3/31/15**	**3/31/16**
	Columbus COSI	9/15/14	9/30/15
	Davenport Put	8/21/14	8/31/15
	Denver MNS	2/13/15	2/29/16
	Edmonton TWS	**5/1/15**	**5/31/16**
	Houston MNS	1/1/15	1/1/16
	Jersey City	**5/13/15**	**9/30/15**
	Lehi	9/26/14	9/30/15
	Memphis Pink	**5/21/15**	**6/30/16**
	Peoria RM	**2/1/15**	**5/31/16**

Film	Theater	Open	Close
	Philadelphia FI	7/1/14	7/3/15
	Portland OMSI	8/22/14	8/22/15
	San Diego NHM	12/1/14	12/31/15
	Tallahassee CLC	**4/1/15**	**4/30/16**
Yell	Yellowstone	5/1/14	12/31/16
ZionCany	Zion	7/1/08	

May-June 2015 by Theater

Theater	Film	Open	Close
Aguascalientes	**Pulse**	**4/30/15**	**12/31/15**
	TOTIA	12/19/14	6/30/15
Al Khobar	Rescue	6/6/13	12/14/15
	SpacJunk	1/15/15	1/15/16
	TOTIA	6/1/14	6/1/15
Albuquerque NMMNH	Jerusale	4/11/14	12/31/15
	JMCSO	**5/23/15**	**5/22/16**
	PTJH	8/29/14	8/28/15
	TinyGian	12/12/14	12/31/15
	WWDPP3D	**3/31/15**	**3/31/16**
Alexandria BA	CV	10/1/13	12/31/16
	MOTN	10/1/13	12/31/15
Apple Valley Imx	**FOTB**	**6/5/15**	**9/7/15**
	G3DNW	10/3/14	4/2/16
	PTJH	2/20/15	2/18/16
Athens Eug	**Everest**	**10/1/13**	**6/30/15**
	HidUniv	**2/28/14**	**6/30/15**
	MOTN	**11/1/14**	**6/30/15**
Atlanta FMNH	GWS	6/13/14	6/30/15
	HumpbWha	2/13/15	2/12/16
	Jerusale	1/3/14	5/31/15
	JMCSO	**6/13/15**	**6/13/16**
	PTJH	9/1/14	8/31/15
Atlantic City	HumpbWha	2/13/15	2/12/16
Austin TSHM	HumpbWha	2/13/15	2/12/16
Baltimore MSC	Penguins	6/22/14	6/30/15
	TA	**4/1/15**	**6/30/16**
Baton Rouge LASM	DPTP	9/12	9/15
Beijing 3D CSTM	HOTB	10/15/14	10/15/15
	RME	6/1/13	
Beijing CFM	WOTA	3/1/15	3/1/16
Berlin CS	G3DNW	4/20/14	10/19/15
	HumpbWha	**5/1/15**	**4/30/16**
	LastReef	**7/5/13**	**9/30/15**
	TTA	9/6/13	6/30/15
Birmingham AL	GWS	2/13/15	2/29/16
	Jerusale	5/23/14	11/23/15
	JTS	2/13/15	8/15/15
	MOTUW	3/1/15	9/1/15
	OO	**6/15/15**	**6/30/16**
	RATW	**6/15/15**	**6/30/16**
	RME	9/12	
Bogota Mal	**FOTB**	**4/1/13**	**5/31/15**
Boston MOS	HumpbWha	2/13/15	2/12/16
	Jerusale	9/20/13	9/19/15
	MOTM	10/1/14	6/30/15
Boston NEA	GWS	5/31/13	5/31/15
	HumpbWha	2/13/15	2/12/16
	JMCSO	**4/16/15**	**4/16/16**
	Penguins	5/24/13	8/31/15
Branson	Jerusale	3/1/14	6/2/15
	Ozarks	9/93	12/15
	TOTIA	**5/22/15**	**5/30/16**
Budapest CC	**G3DNW**	**4/24/14**	**4/23/16**
Calgary TS	**FOTB**	**6/18/13**	**12/31/15**
	MOTUW	7/1/14	
Chandigarh	AIWC	9/5/14	9/4/15
Chantilly I	D-Day	5/23/14	5/22/15
	FightPil	12/10/04	7/16
Charlotte DP	**GWS**	**5/9/15**	**5/31/16**
	JTTSP	6/13/14	6/12/15
	MOTUW	2/8/15	1/31/16
Chattanooga TA	**FOTB**	**10/5/12**	**4/30/16**
	HumpbWha	**3/6/15**	**3/6/16**
	TOTIA	10/3/14	10/3/15
Chicago Imx	LastReef	1/18/13	
	PTJH	2/13/15	12/12/16
	TA	9/12/14	9/12/15
Chicago MSI	**FOTB**	**2/28/14**	**6/30/15**
	HumpbWha	**5/29/15**	**5/28/16**
	JTS	**3/19/15**	**2/16/16**
Cincinnati MC	**D-Day**	**5/15/15**	
	FOTB	**2/14/13**	**6/30/15**
	HumpbWha	2/13/15	2/12/16
	Jerusale	10/10/14	10/9/15
	RME	1/1/15	12/31/15
Cleveland	**D-Day**	**5/8/15**	**5/22/16**
	FOTB	11/27/13	6/30/15
	JMCSO	**6/16/15**	**6/13/16**
	JTTSP	5/23/14	5/22/15
	MOTUW	2/1/15	1/31/16
	PTJH	11/26/14	11/25/15
Columbus COSI	D-Day	5/23/14	6/30/15
	FON	8/1/14	7/30/15
	FOTB	**9/1/14**	**6/30/16**
	GWS	6/1/14	8/1/15
	HumpbWha	**6/1/15**	**3/10/16**
	Jerusale	2/11/15	2/10/16
	L&C	8/1/14	7/30/15
	MOTUW	11/19/14	11/18/15
	Penguins	9/21/13	6/5/15
	TinyGian	**3/1/15**	**9/30/15**
	TOTIA	9/15/14	5/31/15
	WWDPP3D	9/15/14	9/30/15
Columbus GA NIM	D-Day	5/23/14	5/22/15
	Jerusale	10/18/13	5/31/15
Copenhagen TBP	G3DNW	2/8/14	8/7/15
	HidUniv	**6/28/13**	**6/30/15**
	Jerusale	12/1/14	11/30/15
	JTS	**3/26/15**	**8/30/15**
	MOTUW	6/19/14	6/18/15
	TTA	**12/12/13**	**6/30/15**
Corpus Christi Lex	FightPil	5/12/12	7/16
Dallas PMNS	Bugs	8/20/13	8/13/15
	G3DNW	9/1/14	5/31/15
	PTJH	5/23/14	5/22/15
	Robots3D	11/21/14	11/20/15
	TA	1/8/15	5/31/15
Davenport Put	**D-Day**	**5/22/15**	
	FOTB	**2/15/13**	**6/30/15**
	G3DNW	10/17/14	10/16/15
	GCA	10/3/14	10/2/15
	GWS	1/28/15	1/31/16
	JTS	1/31/15	5/31/15
	LastReef	2/3/12	6/30/15
	PTJH	7/17/14	7/16/15
	WWDPP3D	8/21/14	8/31/15
Dayton	D-Day	5/24/14	6/30/15
	FightPil	3/1/13	6/30/16
	JTS	**3/6/15**	**3/5/16**
Dearborn THF	D-Day	3/28/14	9/15
	FOTB	**2/18/13**	**6/12/15**
	HumpbWha	2/13/15	6/13/16
	JMCSO	2/27/15	12/31/15
	Penguins	**4/18/14**	**6/16/15**
	RME	10/2/14	
Denver MNS	D-Day	5/24/14	5/23/15
	DSC	12/12/14	12/14/15
	HumpbWha	**6/5/15**	**6/4/16**
	JTTSP	2/14/14	6/30/15
	PTJH	6/1/14	5/31/15
	TinyGian	12/12/14	12/31/15
	WWDPP3D	2/13/15	2/29/16
Des Moines	FlyMons	10/1/14	5/30/15
	FOTB	7/1/13	6/30/15
	GWS	6/6/14	12/31/15
	JTS	**3/1/15**	**5/31/16**
Detroit MSC	**Dolphins**	**5/1/15**	**6/30/15**
	HumpbWha	2/13/15	2/12/16
	JTTSP	6/14/14	6/13/15
	TOTIA	9/26/14	9/26/15
Edmonton TWS	**Bugs**	**12/26/13**	**6/30/16**
	D-Day	5/23/14	6/30/15
	FOTB	**12/26/13**	**6/30/16**
	Jerusale	12/26/13	12/31/15
	JTM	**12/26/13**	**6/30/16**
	JTTSP	1/16/15	1/15/16
	PTJH	9/26/14	9/25/15
	TTA	**2/1/15**	**6/30/15**
	WWDPP3D	**5/1/15**	**5/31/16**
Erie	GWS	6/6/14	6/30/15
	RME	1/20/15	7/31/15
	WOTA	10/15/14	10/31/15
Fort Lauderdale	HumpbWha	2/13/15	2/12/16
	IOLM	10/13/14	
Fort Worth	**Everest**	**5/18/15**	**5/24/15**
	HumpbWha	3/6/15	3/5/16
	Interste	12/26/14	
	JTTSP	12/26/14	12/25/15
Galveston	**DPTP**		**9/15**
	GWS	6/28/14	12/31/16
	HumpbWha	**5/23/15**	**5/22/16**
	JMCSO	3/6/15	12/31/15
	TOTIA	11/15/13	12/31/15
Garden City	MOTUW	9/2/14	9/1/15
Garza Garcia	**JTS**	**6/19/15**	**11/15/15**
Gatineau	D-Day	6/6/14	6/5/15
	FOTB	10/5/12	10/4/15
	GCA	**5/1/13**	**3/31/16**
	PTJH	5/9/14	5/8/15
	RME	5/6/13	
	TTL	4/1/15	8/31/15
	WOTA	12/19/14	12/31/15
Glasgow	HidUniv	5/2/14	5/1/15
Grand Canyon DCI	GC	11/1/99	12/15
Guayaquil	Dragons	5/1/14	12/31/15
	G3DNW	**4/20/14**	**5/4/16**
	MTTM	**4/1/15**	**3/31/16**
Hague	D-Day	2/10/15	8/10/15
	Everest	**5/8/15**	**5/9/16**
	JTTSP	7/1/14	6/30/15
	TOTIA	10/1/14	10/1/15
Hamaoka	**G3DNW**	**4/1/15**	**5/31/15**
Hampton VASC	D-Day	5/23/14	5/22/15
	FOTB	**3/29/13**	**6/30/16**
	JTS	**2/21/15**	**2/21/16**
Hangzhou IC	G3DNW	12/2/14	6/2/15
Harrisburg	**D-Day**	**6/6/15**	
	FOTB	**10/18/14**	**6/30/15**
	GCA	11/1/14	12/31/15
	Jerusale	10/18/14	9/30/15
	PTJH	1/24/15	1/9/16
	TA	10/8/14	10/31/15
	TOTIA	10/18/14	6/30/16
	WM	**10/18/14**	**7/31/15**
Hartberg	**Amazon**	**3/25/15**	**12/31/15**
	CRA	**3/25/15**	**12/31/15**
	DIA	**3/25/15**	**12/31/15**
	Everest	**3/25/15**	**12/31/15**
	LivingSe	10/1/13	12/31/15
Hartford CSC	MOTUW	9/13/14	9/12/15
Hastings	**FOTB**	**3/17/13**	**6/30/16**
	G3DNW	2/10/15	2/14/16
	MOTUW	6/3/14	6/2/15
	SpacJunk	9/13/13	
	TA	1/15/14	6/30/15
	TOTIA	2/1/13	6/30/15
	TTA	1/15/14	6/30/15
Hong Kong SM	G3DNW	5/1/15	10/31/15
	MOTUW	12/1/14	8/31/15
	PTJH	11/1/14	10/31/15
Houston MNS	FOTB	10/5/12	12/31/15
	G3DNW	2/15/14	12/31/15
	GWS	8/2/13	7/31/15
	HumpbWha	3/13/15	3/12/16
	JMCSO	**5/22/15**	**5/22/16**
	LastReef	6/29/12	6/30/15
	PTJH	6/6/14	6/5/15
	TA	1/1/15	7/31/16
	TinyGian	1/12/15	1/31/16
	TOTIA	1/25/13	6/30/15
	WWDPP3D	1/1/15	1/1/16
Huntsville USSRC	D-Day	4/11/14	6/1/15
	FightPil	7/1/13	7/1/16
	HidUniv	**7/1/13**	**6/30/15**
	Jerusale	1/17/15	1/16/16
	JTS	2/13/15	2/17/16
	MOTUW	7/1/14	6/30/15
Hutchinson	AirRacer	1/1/15	12/31/15
	GWS	5/1/14	5/31/15
	JTS	2/20/15	2/16/16
	LastReef	10/5/12	9/30/15
	SpacJunk	10/31/14	10/30/15
	TOTIA	**3/1/13**	**6/30/16**

Theater	Film	Open	Close
	WOTA	8/28/14	8/31/15
Indianapolis Imx	Jerusale	9/19/14	9/18/15
	JMCSO	3/20/15	12/31/15
	LastReef	10/4/13	6/30/15
Jersey City	DPTP	10/13	5/15
	DSC	1/16/15	1/15/16
	HumpbWha	2/13/15	2/12/16
	MOTUW	7/4/14	7/3/15
	WWDPP3D	**5/13/15**	**9/30/15**
Kansas City Sci	Jerusale	9/19/14	9/18/15
	RME	11/23/13	5/23/15
Kaohsiung NSTM	MOTUW	1/1/15	6/30/15
Katoomba	WATE	6/1/97	
Katowice CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
Keelung NMMST	G3DNW	1/1/15	12/31/15
	TTA	1/1/15	12/31/15
Killeen	**DPTP**	**5/12**	**5/16**
Koriyama	**G3DNW**	**6/1/15**	**8/31/15**
Krakow CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
KSC 1	JTS	2/27/15	2/27/16
Kuwait SCK	G3DNW	10/3/14	7/2/15
	GWS	10/15/13	6/15/15
	JTM	**10/11**	**9/15**
Lehi	DSC	1/16/15	1/15/16
	GWS	9/6/13	6/30/15
	TOTIA	6/20/14	5/31/15
	WWDPP3D	9/26/14	9/30/15
Leon Exp	**JTTSP**	**6/1/15**	**11/30/15**
	MOTUW	12/1/14	11/30/15
Lodz CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
London BFI	**Bugs**	**9/1/14**	**1/31/16**
	D-Day	**5/8/15**	
	Jerusale	1/1/14	5/31/15
	JTM		**1/31/16**
London SM	**FOTB**	**9/6/13**	**1/31/16**
	HidUniv	10/18/13	11/29/15
	MOTUW	8/1/14	7/31/15
Los Angeles CSC	G3DNW	10/1/14	7/2/15
Louisville KSC	AirRacer	1/1/15	12/31/15
	D-Day	5/23/14	5/15
	DPTP	6/14	7/16
	FOTB	9/30/12	6/30/15
	Jerusale	1/20/14	1/18/16
	JTS	**4/3/15**	**3/31/16**
	LastReef	2/8/14	6/30/16
	PTJH	7/4/14	7/3/15
	TOTIA	11/28/13	6/30/16
Lubbock SS	**DPTP**	**1/14**	**12/15**
	G3DNW	11/7/14	6/6/15
	HumpbWha	2/13/15	2/12/16
	PTJH	6/1/14	6/12/15
Lucerne	**FOTB**	**3/14/15**	**8/1/15**
	G3DNW	6/5/14	6/4/15
	Jerusale	12/15/14	6/1/15
	Kenya	1/1/15	12/31/15
	LastReef	6/7/13	
	MOTN	2/3/15	12/31/15
	PTJH	9/18/14	9/17/15
	RME	10/4/12	12/31/15
McMinnville	D-Day	5/23/14	5/22/15
	FightPil	**3/23/12**	**7/1/16**
	LOF	**3/23/12**	**6/15/16**
	Rescue	6/1/12	5/31/15
Melbourne MV	**Bugs**	**4/10/13**	**9/30/15**
	Bugs	9/1/14	9/30/15
	FOTB	**3/21/13**	**8/31/15**
	Jerusale	8/28/14	8/27/15
	JTS	**3/12/15**	**6/30/16**
	RME	3/26/15	3/26/16
	TOTIA	**6/7/13**	**3/31/16**
Memphis Pink	**FOTB**	**3/1/14**	**5/23/16**
	HidUniv	**1/10/15**	**6/30/15**
	HumpbWha	3/7/15	3/7/16
	Jerusale	4/12/14	5/22/15
	TA	**3/8/14**	**6/30/16**
	WWDPP3D	**5/21/15**	**6/30/16**
Mexicali	**GCA**	**5/21/15**	**5/20/16**
	TOTIA	10/15/14	6/15/15
Mexico City Pap	G3DNW	3/27/15	3/26/16
	MOTUW	11/15/14	
Milwaukee	**JMCSO**	**6/12/15**	**6/12/16**
	MOTUW	10/1/14	
	PTJH	6/13/14	6/12/15
	SeaMonst	3/1/14	6/1/15
Mobile	FOTB	1/14/14	8/31/15
Montreal SC	Jerusale	10/10/14	10/9/15
	JMCSO	**4/3/15**	**9/1/15**
	PTJH	12/22/14	12/21/15
Moscow BFC	G3DNW	10/6/14	10/5/15
	TTA	8/22/14	8/22/15
New Delhi ICC	ND		
New Orleans	G3DNW	5/22/15	2/1/16
	GWS	5/24/13	5/31/15
	HumpbWha	3/6/15	3/5/16
	Kenya	5/30/14	5/30/15
New York AMNH	TinyGian	1/5/15	6/30/15
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Norwalk MA	**FOTB**	**5/22/15**	**10/7/16**
	HumpbWha	2/13/15	5/12/16
	JTTSP	7/1/14	10/8/15
Nuremberg	**FOTB**	**11/19/14**	**11/19/15**
	G3DNW	10/15/14	10/14/15
	HumpbWha	**4/30/15**	**4/29/16**
	TOTIA	11/19/14	11/30/15
Oklahoma City SMO	**JTS**	**3/6/15**	**9/8/15**
Omaha Zoo	HumpbWha	3/15/15	2/28/16
	JTTSP	11/2/14	11/1/15
	RME	11/1/13	11/26/15
Orlando SC	DSC	1/16/15	1/15/16
	G3DNW	7/5/14	1/4/16
	HidUniv	**6/13/14**	**4/2/16**
	HumpbWha	2/13/15	2/12/16
	PTJH	6/7/14	6/6/15
	TOTIA	10/4/13	8/31/15
Paris Geo	**Bugs**	**4/7/15**	**7/5/15**
	D-Day	4/2/14	12/31/15
	Everest	**4/7/15**	**7/3/15**
	FOTB		**7/5/15**
	GCA	7/1/14	6/30/15
	HidUniv	10/3/14	10/2/15
	JTM		**7/5/15**
	JTTSP	**5/16/14**	**6/30/15**
	TTA	**4/7/15**	**7/3/15**
	VanGogh	**4/7/15**	**7/3/15**
Parker	Kenya	12/7/14	12/31/15
	PTJH	12/27/14	6/27/15
	TinyGian	**6/28/15**	**1/31/16**
	WOTA	5/2/14	5/31/15
Penrith	**GreatApe**	**3/1/15**	**7/17/15**
	PTJH	9/8/14	9/7/15
	Rheged	7/1/00	
Pensacola NAM	**FightPil**	**6/8/11**	**7/16**
	JTS	**4/1/15**	**3/31/16**
	MOF	11/8/96	
Peoria RM	**D-Day**	**5/23/15**	
	GWS	7/1/14	7/1/15
	MOTUW	1/17/15	1/16/16
	TinyGian	9/1/14	9/1/15
	VanGogh	9/18/14	9/17/15
	WWDPP3D	**2/1/15**	**5/31/16**
Philadelphia FI	GWS	7/1/14	7/1/15
	Jerusale	1/5/15	1/1/16
	MOTUW	7/1/14	6/30/15
	WWDPP3D	7/1/14	7/3/15
Phoenix ASC	**D-Day**	**5/22/15**	
	G3DNW	12/12/14	7/31/15
	GWS	9/1/14	9/1/15
	MOTUW	3/13/15	9/7/15
Pittsburgh CSC	Animalop	1/1/10	
	D-Day	**5/22/15**	
	FOTB	**3/15/13**	**6/30/16**
	GWS	6/13/14	6/30/15
	RME	11/26/14	11/25/16
	TOTIA	1/1/15	1/31/16
Port of Spain	FON	10/15/14	10/15/15
	HumpbWha	3/12/15	3/11/16
Portland OMSI	DinoAliv	5/23/14	5/30/16
	DSC	1/16/15	1/15/16
	FlyMons	5/22/14	5/21/15
	GWS	11/29/13	5/31/15
	JMCSO	2/20/15	12/31/15
	Mummies	1/1/14	5/30/15
	TA	9/24/14	9/30/15
	WWDPP3D	8/22/14	8/22/15
Poznan CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
Prague CC	**G3DNW**	**5/22/14**	**5/21/16**
Puebla	**JMCSO**	**4/23/15**	**4/26/16**
Quebec II	DSC	1/23/15	1/15/16
Raleigh	AAOU	5/1/15	
	Cinderel	3/12/15	
	DSC	1/16/15	1/15/16
	FOTB	**10/19/12**	**6/30/16**
	Furious7	4/3/15	
	HidUniv	11/7/14	11/6/15
	HumpbWha	3/20/15	4/23/16
	IOLM	4/4/14	
Regina	D-Day	3/31/15	8/31/15
	JTTSP	10/3/14	10/2/15
	TTA	**5/18/15**	**12/31/15**
Richmond SMV	FOTB	5/1/13	9/30/15
	GCA	**3/1/15**	**6/30/15**
	GWS	3/15/14	3/15/16
	HumpbWha	3/14/15	2/12/16
	JTTSP	7/1/14	6/30/15
	L&C	9/1/14	8/31/15
	PTJH	8/16/14	8/15/15
Sacramento Imx	**FOTB**	**8/13/13**	**6/30/16**
	GWS	2/20/15	2/29/16
	Jerusale	9/15/14	10/31/15
	LastReef	1/15/13	6/30/15
Saint Augustine	DSC	1/16/15	1/15/16
	FOTB	**1/18/13**	**12/31/15**
	G3DNW	4/1/15	3/31/16
	GWS	8/9/13	9/8/15
	HidUniv	1/5/15	1/4/16
	HumpbWha	2/13/15	2/12/16
	JTTSP	8/1/13	7/31/15
Saint Félicien	**TOTIA**	**5/1/14**	**5/31/16**
Saint Louis SC	HumpbWha	2/13/15	2/12/16
	JTS	**3/13/15**	**3/16/16**
	MOTUW	10/9/14	5/30/15
	RME	6/1/13	
Saint Paul SMM	FOTB	10/1/14	6/1/15
	GWS	2/20/15	2/29/16
	JTS	2/20/15	8/15/15
Saitama SSH	Penguins	2/1/15	5/1/15
Salt Lake City Clark	FOTB	2/8/13	8/7/15
	HidUniv	7/18/14	7/17/15
	HumpbWha	2/13/15	2/12/16
	IOLM	4/4/14	6/11/15
	JTS	**5/22/15**	**11/30/15**
	PTJH	10/10/14	10/9/15
San Antonio 2D AMC	Alamo		
San Antonio 3D AMC	**FOTB**	**5/15/15**	**5/14/16**
San Diego NHM	**TinyGian**	**3/20/15**	**11/30/15**
	WWDPP3D	12/1/14	12/31/15
San Diego RHF	Bugs	7/1/14	6/30/15
	FOTB	**10/12/12**	**9/30/16**
	HidUniv	7/4/14	7/3/15
	HumpbWha	2/13/15	2/12/16
	JTS	3/27/15	
	JTTSP	**2/14/14**	**6/30/15**
	MOE	12/14	5/15
	Mummies	6/1/14	12/31/15
San Jose ER AMC	D-Day	3/1/15	9/1/15
San Jose Tech	FOTB	2/9/13	6/30/15
	HumpbWha	2/13/15	2/12/16
	Jerusale	3/27/15	6/30/16
	JTTSP	1/11/14	6/30/15
	MOTUW	8/30/14	9/1/15
	RME	10/1/13	
San Simeon DCI	HCBTD	8/17/96	
Seattle PSC 1	Greece	2/15	7/15
	GWS	9/19/14	9/19/16
	WM	**5/29/15**	**5/28/16**
Seattle PSC 2	Closed	1/4/15	5/15
	HumpbWha	**4/27/15**	**5/15/16**
	RME	10/14/11	
Seoul 63	G3DNW	3/1/15	6/1/15
Shanghai 3D STM	MOTUW	7/1/14	6/30/15
Shanghai Dome STM	G3DNW	12/31/14	12/30/15
	GP	8/31/14	8/30/15
Shreveport	JTTSP	10/3/14	10/2/15
Singapore DC	G3DNW	5/1/15	6/1/15
Singapore SC	GWS	11/1/14	10/31/15
Sinsheim	**GCA**	**10/31/09**	**6/30/15**
	HumpbWha	**5/21/15**	**5/20/16**
	TTA	**5/1/15**	**6/30/15**
Sioux Falls	**DPTP**	**4/14**	**12/15**
	GWS	1/30/15	6/30/16
	LastReef	1/30/15	6/30/16
	TA	4/9/14	6/30/15
	TinyGian	9/1/14	9/1/15
Speyer Dome	Jerusale	12/12/13	5/31/15
Spokane RP	Everest	4/1/15	9/30/15
	GCA	**5/1/15**	**9/7/15**
	JTTSP	**5/24/15**	**9/30/16**
	LivingSe	4/1/15	9/30/15
	TOTIA	5/15/14	5/15/15
	TTA	4/1/15	9/7/15
Stockholm	G3DNW	9/30/14	9/11/15
	JTTSP	**2/14/14**	**12/31/15**
Sudbury	FOTB	6/17/13	7/30/15
	JTTSP	4/2/15	9/30/15
	PTJH	10/9/14	10/8/15
	TOTIA	2/1/15	2/29/16
Sydney WBS	Bugs	8/6/14	8/6/15
	D-Day	9/4/14	9/3/15
	HumpbWha	4/23/15	4/2/16
Syracuse MOST	GCA	4/4/15	4/3/16
Taichung NMNS	SAA	7/1/14	6/30/15
Tallahassee CLC	**D-Day**	**6/6/15**	**6/30/16**
	DPTP	9/12	6/15
	FOTB	**1/18/13**	**6/30/16**
	GWS	6/15/13	6/30/16
	HumpbWha	2/20/15	2/20/16
	Jerusale	11/15/14	11/13/15
	JMCSO	**8/14/05**	**8/14/16**
	LastReef	1/17/14	6/30/16
	TinyGian	12/12/14	12/31/15
	TTA	10/21/14	12/31/15
	WWDPP3D	**4/1/15**	**4/30/16**
Tampa MOSI	FOTB	2/8/13	6/30/15
	HumpbWha	2/20/15	9/19/15
	JTS	**5/22/15**	**5/21/16**
	MOTUW	11/21/14	11/20/15
	PTJH	6/28/14	6/27/15
Thessaloniki	**Bugs**	**10/7/14**	**10/6/15**
Tijuana	G3DNW	10/25/14	10/24/15
	GWS	8/1/14	8/31/15
	MOTUW	2/13/15	2/12/16
Toronto OSC	**HumpbWha**	**5/15/15**	**5/14/16**
Toronto SB Cpx	**FOTB**	**10/31/13**	**6/30/15**
Valencia Spn	**HidUniv**	**4/1/14**	**6/30/16**
	MOTUW	7/1/14	6/30/15
Vancouver TWS	**Bugs**	**3/11/06**	**6/30/16**
	FOTB	**3/6/13**	**6/30/16**
	HidUniv	10/11/14	10/10/15
	JTTSP	**5/17/14**	**5/16/16**
Victoria DCI	**D-Day**	**5/29/15**	**7/6/15**
	FOTB	**6/1/14**	**6/30/16**
	GF	**5/15/15**	**10/31/15**
	HumpbWha	**6/19/15**	**6/18/16**
	WM	**5/1/15**	**7/31/15**
Victoria DCI I	GWS	2/13/15	2/29/16
	Jerusale	8/8/14	7/31/15
	JTS	**2/13/15**	**2/13/16**

Theater	Film	Open	Close
	RME	6/28/13	
	TOTIA	8/30/13	5/31/15
Virginia Beach AMSC	DSC	1/16/15	1/15/16
	GWS	**5/29/14**	**6/30/16**
	JMCSO	**6/16/15**	**6/13/16**
Vulcania	Vulcania	2/22/02	
Warsaw CC	AfricAdv	10/4/13	10/3/15
	G3DNW	6/18/14	9/18/15
Washington NASM	D-Day	5/23/14	5/23/15
	HidUniv	1/30/14	9/17/15
	Hubble3D	1/15	12/15
	JTS	**3/6/15**	
	ToFly	7/1/76	
Washington NMNH	**DinoAliv**	**5/15/15**	**5/31/16**
	FOTB	**10/5/12**	**1/13/16**
	Jerusale	11/22/13	5/31/15
	JMCSO	**3/20/15**	**3/20/16**
	MOTUW	9/26/14	9/25/15
Yellowstone	TOTIA	5/1/14	5/31/15
	Yell	5/1/14	12/31/16
Zion	ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year	Dist	
AAOU	Avengers: Age of Ultron, The	2015	3D	WDPD
AfricAdv	African Adventure 3D	2007	3D	nWP
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
Bugs	Bugs!	2003	3D	SKF
Cinderel	Cinderella	2015		WDPD
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
D-Day	D-Day: Normandy 1944	2014	3D	3DED
DIA	Dream is Alive, The	1985		IMAX
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	B&D
DSC	Deepsea Challenge 3D	2015	3D	NGD
Everest	Everest	1998		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2
FlyMons	Flying Monsters 3D	2011	3D	NGD
FON	Forces of Nature	2004		NGD
FOTB	Flight of the Butterflies	2012	3D	SKF
Furious7	Furious 7	2015		UP
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
GF	Gold Fever	1999		SKF
GP	Greatest Places, The	1998		MFF
GreatApe	Great Apes 3D	2014	3D	nWP
Greece	Greece: Secrets of the Past	2006		MFF
GWS	Great White Shark	2013	3D	GSF
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HidUniv	Hidden Universe	2013	3D	MFF
HOTB	Hurricane on the Bayou	2006		MFF
Hubble3D	Hubble 3D	2010	3D	IMAX
HumpbWha	Humpback Whales	2015	3D	MFF
Interste	Interstellar	2014		PPC
IOLM	Island of Lemurs: Madagascar	2014	3D	IMAX
Jerusale	Jerusalem	2013	3D	NGD
JMCSO	Jean-Michel Cousteau's Secret Ocean	2015	3D	3DED
JTM	Journey to Mecca	2009		SKF
JTS	Journey to Space	2015	3D	K2
JTTSP	Journey to the South Pacific	2013	3D	MFF
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED
L&C	Lewis & Clark: Great Journey West	2002		NGD
LastReef	Last Reef, The	2012	3D	GSF
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
MOE	Mysteries of Egypt	1998		NGD
MOF	Magic of Flight, The	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MOTN	Mystery of the Nile	2005		MFF
MOTUW	Mysteries of the Unseen World	2013	3D	NGD
MTTM	Molecules to the Max	2009	3D	SKF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
ND	Neelkanth Darshan	2005		unk
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OO	Ocean Oasis	2000		GSF
Ozarks	Ozarks: Legacy and Legend	1993		IMAX
Penguins	Penguins 3D	2013	3D	nWP
PTJH	Pandas: The Journey Home	2014	3D	NGD
Pulse	Pulse: A Stomp Odyssey	2002		GSF
RATW	Ride Around the World	2006		GSF
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
Robots3D	Robots 3D	2015	3D	NGD
SAA	Shackleton's Antarctic Adventure	2001		NGD
SeaMonst	Sea Monsters: A Prehistoric Adventure	2007		NGD
SpacJunk	Space Junk	2012	3D	K2
TA	Tornado Alley	2011	3D	GSF
TinyGian	Tiny Giants 3D	2014	3D	GSF
ToFly	To Fly!	1976		MFF
TOTIA	Titans of the Ice Age	2013	3D	GSF
TTA	To the Arctic	2012	3D	IMAX
TTL	To The Limit	1989		MFF
VanGogh	Van Gogh: Brush with Genius	2009		MFF
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
WM	Watermelon Magic	2013	3D	B&D
WOTA	Wonders of the Arctic	2014	3D	GSF
WWDPP3D	Walking With Dinosaurs: Prehistoric Planet 3D	2014	3D	GSF
Yell	Yellowstone	1994		NGD
ZionCany	Zion Canyon	1994		K2

May-June 2015 Bookings Count

#	Film	#	Film	#	Film	#	Film
43	FOTB	8	DPTP	1	AAOU	1	LOF
40	HumpbWha	6	Everest	1	AIWC	1	MOE
36	G3DNW	6	FightPil	1	Alamo	1	MOF
30	GWS	5	AfricAdv	1	Amazon	1	MOTM
28	D-Day	5	Penguins	1	Animalop	1	MTTM
27	Jerusale	5	WOTA	1	Cinderel	1	ND
27	MOTUW	4	JTM	1	Closed	1	OO
25	PTJH	3	IOLM	1	CRA	1	Ozarks
24	TOTIA	3	Kenya	1	CV	1	Pulse
22	JTS	3	MOTN	1	DIA	1	RATW
21	JTTSP	3	SpacJunk	1	Dolphins	1	Rheged
15	HidUniv	3	WM	1	Dragons	1	Robots3D
15	JMCSO	2	AirRacer	1	Furious7	1	SAA
15	RME	2	DinoAliv	1	GC	1	SeaMonst
14	WWDPP3D	2	FlyMons	1	GF	1	ToFly
11	LastReef	2	FON	1	GP	1	TTL
11	TTA	2	L&C	1	GreatApe	1	Vulcania
10	Bugs	2	LivingSe	1	Greece	1	WATE
10	TinyGian	2	Mummies	1	HCBTD	1	Yell
9	DSC	2	Niagara	1	HOTB	1	ZionCany
9	GCA	2	Rescue	1	Hubble3D		
9	TA	2	VanGogh	1	Interste		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Distribution Ltd. **3DED**
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH
UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

3D Entertainment Films Ltd.
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH
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Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

Afterglow Studios
527 Marquette Ave. #2500
Minneapolis, MN 55402 USA
www.afterglowstudios.com

AMC Metreon 16 & IMAX
101 Fourth St
San Francisco, CA 94103 USA
Tel: 415-369-6210
www.amctheatres.com/

AMC Theatres
11500 Ash St.
Leawood, KS 66211-7804 USA
Tel: 816-221-4000
Fax: 816-480-4617
www.amctheatres.com/

AMC Universal Citywalk Stadium 19 & IMAX
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818-760-8100
www.amctheatres.com/

Arri Cine Technik GmbH & Co.
Turkenstrasse 89
Munich, D-80799 GERMANY
Tel: +49 89 3809-0
www.arri.com

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED KINGDOM
Tel: +44 20 8735 9300
Fax: +44 20 8735 9333
www.atlanticproductions.co.uk

Barco NV
Noordlaan 5 - Industriezone
Kuurne, B-8520 BELGIUM
Tel: +32 56 36 8211
Fax: +32 56 36 8486
www.edutainment.barco.com

BBC Earth
Media Centre, 201 Wood Lane
2nd Floor, MC2C6
London, W12 7TQ UNITED KINGDOM
http://bbcearth.com/

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., #1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Caesar's Palace
3570 Las Vegas Boulevard South
Las Vegas, NV 89109 USA
Tel: 702-731-7110
Fax: 702-731-7331
www.caesars.com

Christie Digital Systems
809 Wellington St. N.
Kitchener, ON N2G 4Y7 CANADA
Tel: 519-744-7111
Fax: 519-749-3139

Christie Digital Systems USA, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cinema Cineplex IMAX aux Galeries de la Capitale
5401, boulevard des Galeries
Quebec, QC G2K1N4 USA
Tel: 418-624-4629
http://www.cineplex.com/
www.cineplex.com/

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Cinemeccanica S.p.A.
Viale Campania, 23
Milan, 20133 ITALY
Tel: +39-02-74-81-151
Fax: +39-02-70-100-470
www.cinemeccanica.it

Cineplex Entertainment, LP
1303 Yonge St.
Toronto, ON M4T 2Y9 CANADA
Tel: 416-323-6600
Fax: 416-323-6677
www.cineplex.com/

CJ Entertainment
602 Building, 2nd Floor
Shinsa-dong, Kangnam-gu
Seoul, 135-893 SOUTH KOREA

Columbia Pictures **COL**
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com/

COSI Columbus
333 West Broad Street
Columbus, OH 43215 USA
Tel: 614-228-2674
Fax: 614-228-6363
www.cosi.org

December Media
Level 1, 462 City Rd
South Melbourne, Victoria 3205 AUSTRALIA
Tel: +61-3-9699 8911
Fax: +61-3-9699-8611
www.decembermedia.com.au

Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-322-7009
Fax: 303-370-6044
www.dmns.org/

Destination Cinema, Inc.
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Dolby Laboratories
100 Potrero Ave
San Francisco, CA 94103-4813 USA
Tel: 415-558-0200
Fax: 415-863-1373
www.dolby.com

Eastman Kodak Company
1700 Dewey Avenue
Rochester, NY 14650-1922 USA
www.kodak.com

Empire Cinemas Limited
Empire Studios, The Empire
Leicester Square
London, WC2H 7NA UNITED KINGDOM
www.empirecinemas.co.uk/

Euromax
PO Box 61667
Hague, NL-2506 JK NETHERLANDS
Tel: +31-70-4168216
Fax: +31-70-3524280
www.euromax.org

Evans & Sutherland
770 Komas Drive
Salt Lake City, UT 84108-1229 USA
Tel: 801-588-1000
Fax: 801-588-4500
www.es.com

Focus Features
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818 777 7373
www.focusfeatures.com/

FotoKem Industries, Inc.
2801 W. Alameda Ave.
Burbank, CA 91505-4582 USA
Tel: 818-846-3101
Fax: 818-841-2130
www.fotokem.com

Foxfire Interactive Corporation
500 East Washington St, Suite 30
North Attleboro, MA 02760 USA
Tel: 508-699-6650
Fax: 508-699-6651
www.foxfireinteractive.com

Giant Screen Cinema Association
624 Holly Springs Road Suite 243
Holly Springs, NC 27540 USA
Tel: 919-346-1123
www.giantscreencinema.com

Giant Screen Films **GSF**
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

Helifilms, Ltd. **HFL**
PO Box 23498, Docklands
Melbourne, VIC 8012 AUSTRALIA
Tel: +61 3 9645 2394
Fax: +61 3 9646 5446
www.helifilms.com/

Houston Museum of Natural Science **HMNS**
5555 Hermann Park Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Huayi Bros. Media Corporation Ltd.
Loutai Duan, Wenyu River
Tianzhu, Shunyi
Beijing, 101312 CHINA
Tel: +86 10 6457 0490
Fax: +86 10 6457 1299

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMAX Victoria In the Royal BC Museum
675 Belleville Street
Victoria, BC V8W 1A1 CANADA
Tel: 250-953-4629
Fax: 250-480-4830
www.imaxvictoria.com

Jackson Hole Wildlife Film Festival
240 S. Glenwood, Suite 112
PO Box 3940
Jackson Hole, WY 83001 USA
Tel: 307-733-7016
Fax: 307-733-7376
www.jhfestival.org

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com/

Kallisti Media
8530 Wilshire Blvd, Ste 550
Beverly Hills, CA 90211 USA
http://kallistimedia.com/

La Geode
26 avenue Corentin Cariou
Paris, 75019 FRANCE
Tel: +33-1-4005-7904
Fax: +33-l-4005-7906
www.lageode.fr

La Vingt-Cinquieme Heure
8 rue Godillot
Saint-Ouen, 93400 FRANCE
www.25hprod.com/

Large Screen Cinema
Los Angeles, CA USA

Legendary Pictures
4000 Warner Blvd.
Building 76
Burbank, CA 91522 USA
www.legendarypictures.com

Lionsgate **LG**
2700 Colorado Ave., Suite 200
Santa Monica, CA 90404 USA
Tel: 310-255-3700
Fax: 310-255-3870
www.lionsgate.com

LucasFilm Ltd.
PO Box 2009
San Rafael, CA 94912 USA
Tel: 415-662-1800
Fax: 415-662-2437
www.lucasfilm.com

MacGillivray Freeman Films, Inc. **MFF**
PO Box 205
Laguna Beach, CA 92652 USA
Tel: 949-494-1055
Fax: 949-494-2079
www.macfreefilms.com

Marbles Kids Museum
201 E. Hargett Street
Raleigh, NC 27601 USA
Tel: 919-834-4040
Fax: 919-834-3516
www.marbleskidsmuseum.org/

Marvel Studios
1600 Rosecrans Ave
Manhattan Beach, CA 90266-3708 USA
Tel: 310-550-3100
www.marvel.com/

Master's Digital, Inc.
8867 Forest Park Dr
Saanichton, BC V8L 5A7 CANADA
Tel: 250-412-2629
www.mastersdigital.com/

Metro-Goldwyn-Mayer **MGM**
245 N Beverly Dr
Beverly Hills, CA 90210 USA
Tel: 310 449 3000
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N3D Land Production
10 place du theatre
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www.n3dland.com/

National Association of Theatre Owners
4605 Lankershim Blvd, Suite 340
North Hollywood, CA 91602 USA
Tel: 818-506-1778
www.natoonline.org

National Geographic Studios
1145 17th Street, NW
Washington, DC 20036 USA
Tel: 202-857-7665
Fax: 202-775-6517
http://movies.nationalgeographic.com/movies/

National Geographic Studios Distribution **NGD**
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Fax: 212-741-0374
http://movies.nationalgeographic.com/movies/

National Museum of Natural History
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Washington, DC 20560 USA
www.mnh.si.edu

No Final Frontier Productions, LLC
Fairfax, VA USA
www.lightspeedpioneers.com/

nWave Pictures
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Brussels, B-1190 BELGIUM
Tel: +32 2 347 63 19
Fax: +32 2 347 24 54
www.nwave.com

Pacific Science Center
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Seattle, WA 98109 USA
Tel: 206-443-2001
Fax: 206-443-3631
www.pacsci.org

Paramount Pictures Corporation **PPC**
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www.paramount.com

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Primesco Communications, Inc. **PCI**
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www.primesco.com/medias/unf.htm

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www.radiantimages.com

Rough Cut Pictures, Ltd.
London, UNITED KINGDOM
http://roughcutpictures.co.uk/

Royal British Columbia Museum
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Victoria, BC V8W 9W2 CANADA
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Fax: 250-356-8197
http://rbcm1.rbcm.gov.bc.ca/index.html

Santikos Theatres
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Fax: 210-496-2720
www.santikos.com/

Sarai, Inc. **SAR**
Urban Shibakoen 4th Fl
3-1-13 Shibakoen, Minato-Ku
Tokyo, 105-0011 JAPAN
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Fax: +81-3-5777-5207
www.sarai-inc.com/

Sassoon Film Design
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Tel: 310-664-9115
Fax: 310-664-9118
www.sassoonfilmdesign.com/

Science North **SN**
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Sudbury, ON P3E 5S9 CANADA
Tel: 705-522-3701
Fax: 705-522-4954
www.sciencenorth.ca

Shanghai Film Corporation
Shanghai, CHINA

SK Films, Inc. **SKF**
Pinewood Toronto Studios
225 Commissioners Street, Suite 303
Toronto, ON M4M 0A1 CANADA
Tel: 416-367-0440
Fax: 647-837-3350
www.skfilms.ca

Smithsonian Institution
1000 Jefferson Drive, SW
Washington, DC 20560 USA
www.si.edu

Society of Motion Picture and Television Engineers
595 W. Hartsdale Ave.
White Plains, NY 10607-1824 USA
Tel: 914-761-1100
Fax: 914-761-3115
www.smpte.org

Sony Cinema Products Corp.
10202 Washington Blvd
Culver City, CA 90232 USA

Sony Pictures Classics, Large Format **SPC**
550 Madison Avenue, 8th Floor
New York, NY 10022 USA
Tel: 212-833-8392
Fax: 212-833-8570
www.sonyclassicslgf.com

Sony Pictures Entertainment **SPE**
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Culver City, CA 90232-3195 USA
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Stephen Low Company
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Dorval, QC H9S 1L7 CANADA
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www.sterkinekor.com/

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Chantilly, VA 20151 USA
Tel: 202-357-2700
http://airandspace.si.edu/visit/udvar-hazy-center/

SV2 Studios
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Greensboro, NC 27410 USA
Tel: 336-202-4777
www.sv2studios.com/

TCL Chinese Theatres
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Tel: 323-464-8111
www.tclchinesetheatres.com/

Technicolor Creative Services
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Toronto, ON M5A 2V1 CANADA
Tel: 416-585-9995
Fax: 416-364-1585
www.technicolor.com

Twentieth Century Fox **FOX**
10201 W. Pico Blvd.
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www.foxmovies.com

Universal Pictures **UP**
100 Universal City Plaza
Universal City, CA 91608 USA
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Fax: 818-622-0407
www.universalstudios.com

Vox Cinemas
Dubai, UAE
http://uae.voxcinemas.com/

Vue International
Warner House
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London, WC1X 8WB UNITED KINGDOM
Tel: +44-171-465-4035

Walt Disney Studios Motion Pictures **WDPD**
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Burbank, CA 91521-1232 USA
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www.disney.go.com

Warner Bros. **WB**
4000 Warner Blvd.
Burbank, CA 91522 USA
Tel: 818-954-6000
www2.warnerbros.com

Whitaker Center for Science and the Arts
222 Market Street
Harrisburg, PA 17101 USA
Tel: 717-214-2787
Fax: 717-221-8208
www.whitakercenter.org

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SHORTS

Euromax meets in Paris in June

Euromax, the European giant-screen association, will meet in Paris June 7–9, with screenings of 15 new films, 11 films in production, and a demonstration of **Lux**, a laser-illuminated projection system developed by **Xpand** and **Cinemeccanica**. (*For more information on Lux, see CinemaCon article on page 1.*) The conference will also feature a panel discussion on "Image Capture and Projection in the Age of Digital."

Laurent Dondey, CEO of **La Géode**, the 85-foot (26-meter) IMAX Dome theater that is hosting the meeting, tells *LF Examiner* that the Lux laser system will not fill the dome, but will project a rectangular image on the front of the dome, and will be used for all digital presentations at the conference. He says it is three times brighter than the Christie projector he currently uses for 3D insert screenings.

For more information on the conference, visit euromax.org.

Imax launches laser ad campaign

Simultaneously with **CinemaCon** (*see article on page 1*), **Imax Corporation** launched an advertising campaign for its next-gen laser projection system, which it is calling "IMAX with Laser." (This is apparently a change from previous statements, in which the company had said the system would be called "GT," the same designation given to its original classic 15/70 film projector.)

The campaign features an ethnically diverse group of young people in white t-shirts, joyfully being splashed with sheets of red, blue, yellow, purple, and black paint. Taglines include "Endless colors. Bottomless blacks. Solar brightness."

The ads appeared in print editions of *Variety* and *The Hollywood Reporter*, on digital displays near the **TCL Chinese Theatre**, and on banners outside the **Boeing IMAX Theatre** at the **Pacific Science Center** in Seattle, WA, both of which have the new projection system.

The campaign was developed by Brooklyn, NY-based agency **Cooke Wax**, which says it is "centered around an all-encompassing wave on the moviegoer's senses" and "educates the audience on the benefits of IMAX with Laser, positions it as the new gold standard in cinema going."

One of the new ads for Imax's laser projection system.

Imax Corporation

GSCA seeks nominations

The **Giant Screen Cinema Association** is seeking nominations for its annual Achievement Awards, which will be presented at the group's conference and trade show in San Francisco, Sept. 9–12. Marketing and education awards will be presented in five categories:

- Best Film Launch by a Theater
- Best Marketing Campaign by a Distributor
- Best Theater Marketing Campaign
- Best Education Program
- Big Idea Award

Film awards will be given out in the following seven categories:

- Best Film, Short Subject (60 minutes or under)
- Best Film, Feature Length (over 60 minutes)
- Best Film for Lifelong Learning
- Best Visual Effects
- Best Cinematography
- Best Sound Design
- Best Original Score

The deadlines for submitting nominations are June 19 for film awards and June 29 for marketing and education awards. For more details, including eligibility criteria, visit giantscreencinema.com.

GSCA conference registration open

The **Giant Screen Cinema Association** has opened registration and film submissions for its international conference and trade show, to be held in San Francisco, Sept. 9–12. Films may be submitted in four categories:

- New films (15/70 or digital)
- Films in production (15/70 or digital)
- Projects in development
- Trailers (15/70 or digital)

The deadline for submissions is June 5.

The theater host for the conference will the **AMC Metreon IMAX Theatre**, which has the second-largest screen in North America, and which is expected to have the next-gen IMAX laser-illuminated projection system by the time of the conference, although this has not been confirmed by AMC.

Lower early registration rates are available through July 14 at giantscreencinema.com.

*(see **SHORTS** on page 16)*